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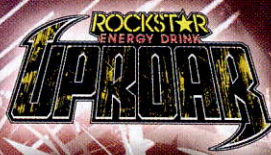


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THE WOODSHED

VOL. 31/NO. 9 ★ SEPTEMBER 2010

ICE PICKIN'



YOU MAY WONDER what it means to be a cool guitarist, let alone the coolest guitarist, or how being the coolest differs from being the best. The truth is, it's a little difficult to define, but it has something to do with how low you wear your ax, the make of your sunglasses, whether you grin or grimace...and how well you play.

Does being cool really matter? Well, yes—it's the reality of the music business that cool always triumphs over chops. But it's certainly the best of all worlds when you have both. Over the past three decades, *Guitar World* has shown you how to sweep

pick, tap, bend, slide, play fast, play slow, and do just about anything where six strings are attached. However, we've never attempted to help you raise your coolness factor.

Admittedly, coolness is a damned hard thing to bottle. So instead of telling you what kind of shoes to wear or how to comb your hair, we've decided to help you learn by example. In the following pages, we've picked 30 indisputably cool ax wielders from which you can pick up a few pointers. These are players that have elevated attitude to an art form, and any one of them is all the anti-role model you'll ever need.

But before anyone accuses us of celebrating style over substance, we invite you to listen to these fellows play. The difference between a genuine badass and a mere thug is finesse, and each and every player on our list is a talent of revolutionary proportions.

So grow a little stubble, dye your hair black, put on your best leather pants, light up a fresh smoke and give this issue a read. Do you stack up? Even if you don't, we can tell you're on your way. How? You're reading *Guitar World*, and that's a helluva start.

—BRAD TOLINSKI
Editor-in-Chief

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SOUNDING BOARD

VOL. 31/NO. 9 ★ SEPTEMBER 2010

Friends Old and New

I have been playing guitar for longer than I care to think about. The songs transcribed in each issue have been with me since the beginning of my relationship with the instrument. Like a lot of newbie guitarists, I wanted to play the songs I knew and loved. *Guitar World* helped to make that happen. (Back in the day, the alternative was piano sheets, which were notoriously inaccurate or in a weird key, making the song almost unrecognizable from the recorded version.) I learned a lot of other stuff along the way because of your magazine, and for that, I thank you.

—Chris Benjamin

I have to confess that I never cared for your magazine. As an older guitarist, I've felt your magazine was too metal-oriented for me, but the last few issues have been fantastic! I have really appreciated the great transcriptions (thanks for Yes' "Starship Trooper") and broad range of articles. It seems lately *Guitar World* is getting to be a more comprehensive and well-rounded mag. Thanks again, and keep up the great work.

—Rick Mayers

Modern Love

I can't thank you guys enough for the Stevie Ray Vaughan cover story [July 2010]. Even though he's been gone for 20 years, *Guitar World* always comes up with new and interesting ways to honor this legendary musician.

—Randy Pfeffer

Cold Shot

I know some people will hate me for this, but Stevie Ray Vaughan was an average guitar player. Other blues-rock guitarists play better and more stylishly. Do original Blackfoot guitarists Rickey Medlocke and Charlie Hargrett, Chris Anderson and Billy Crain of the Outlaws, and Bobby Ingram and Dave Hlubek of Molly Hatchet have to die before they receive the adula-



tion Stevie Ray now has? It's not fair that you wasted time and paper on so much mediocrity. SRV was the Sylvester Stallone of the electric guitar: loved by millions for his comfortable predictability.

—Adam Kaplan

Peace Be with You

It made me very happy to see the 20th anniversary celebration of Megadeth's *Rust in Peace* in the July issue. I've been listening to Megadeth for around five years,

and that is what inspired me to start playing guitar. Not a day goes by that I don't play a song off *Rust in Peace*. "Holy Wars" is my new challenge.

—Alex McMahon

GW Turns Me On!

Thank you, *Guitar World*, for your article on Coheed and Cambria in the July issue. I'm mostly a fan of classic rock, but your magazine opened me to an amazing band I otherwise would never have heard.

—Stratty

Howe Could You?

I'm really enjoying the 30 Greatest Classic Rock Heroes issue of *Guitar Legends* magazine, but I was surprised to not see Steve Howe anywhere in the issue. I really think his talent level and his ability to play almost any style of music puts him in the upper echelon of guitar players. In my opinion, he's very underappreciated. Otherwise, congrats on a fine issue.

—Greg Enright



And the Winner Is...

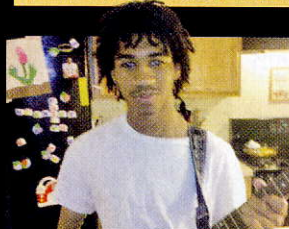
I couldn't believe it when I got the email telling me I had won a PRS Torero electric guitar from *GuitarWorld.com*! What an awesome early birthday gift. Now I won't have to borrow equipment when I go to a jam session. I got my own, and she's a beaut. Thanks again!

—Ken Lara

CORRECTION

Our July issue stated that Sony Legacy's upcoming deluxe reissue of *Couldn't Stand the Weather* would include a recording of a Stevie Ray Vaughan and Double Trouble concert in Honolulu from March 15, 1984. Sony decided not to include the performance after our issue had already gone to press, and replaced it with a recording of a 1984 show in Montreal.

DEFENDERS OF THE FAITH



Greg McKnight

AGE 14

HOMETOWN N/A

GUITARS Dean ML X, Fender Standard Stratocaster HSS

SONGS I'VE BEEN PLAYING Anything by Randy Rhoads, and "Cowboys from Hell" by Pantera

GEAR I MOST WANT Marshall DSL100 half stack



Joel Johnson

AGE N/A

HOMETOWN Fountain, CO

GUITARS Blue Fender Strat, Black Fender Strat, White B.C. Rich Revenge Warlock, Dean Zone XM bass, Jim Harley Colorado acoustic

SONGS I'VE BEEN PLAYING "Tears Don't Fall" and "Hearts Burst into Fire" by Bullet for My Valentine and "Psychosocial" by Slipknot

GEAR I MOST WANT Marshall stack and an Ibanez five-string K5 Fieldy Signature Bass



Raymond Bryant

AGE 30

HOMETOWN Las Vegas, NV

GUITARS Schecter Hellraiser C-1, 1992 Fender Stratocaster

SONGS I'VE BEEN PLAYING "Awaken" by Dethklok, "Seek & Destroy" by Metallica, "Metal Storm" by Slayer and "Head Crusher" by Megadeth

GEAR I MOST WANT Schecter Damien Elite FR BLK, Line 6 Spider IV 150-watt half stack

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

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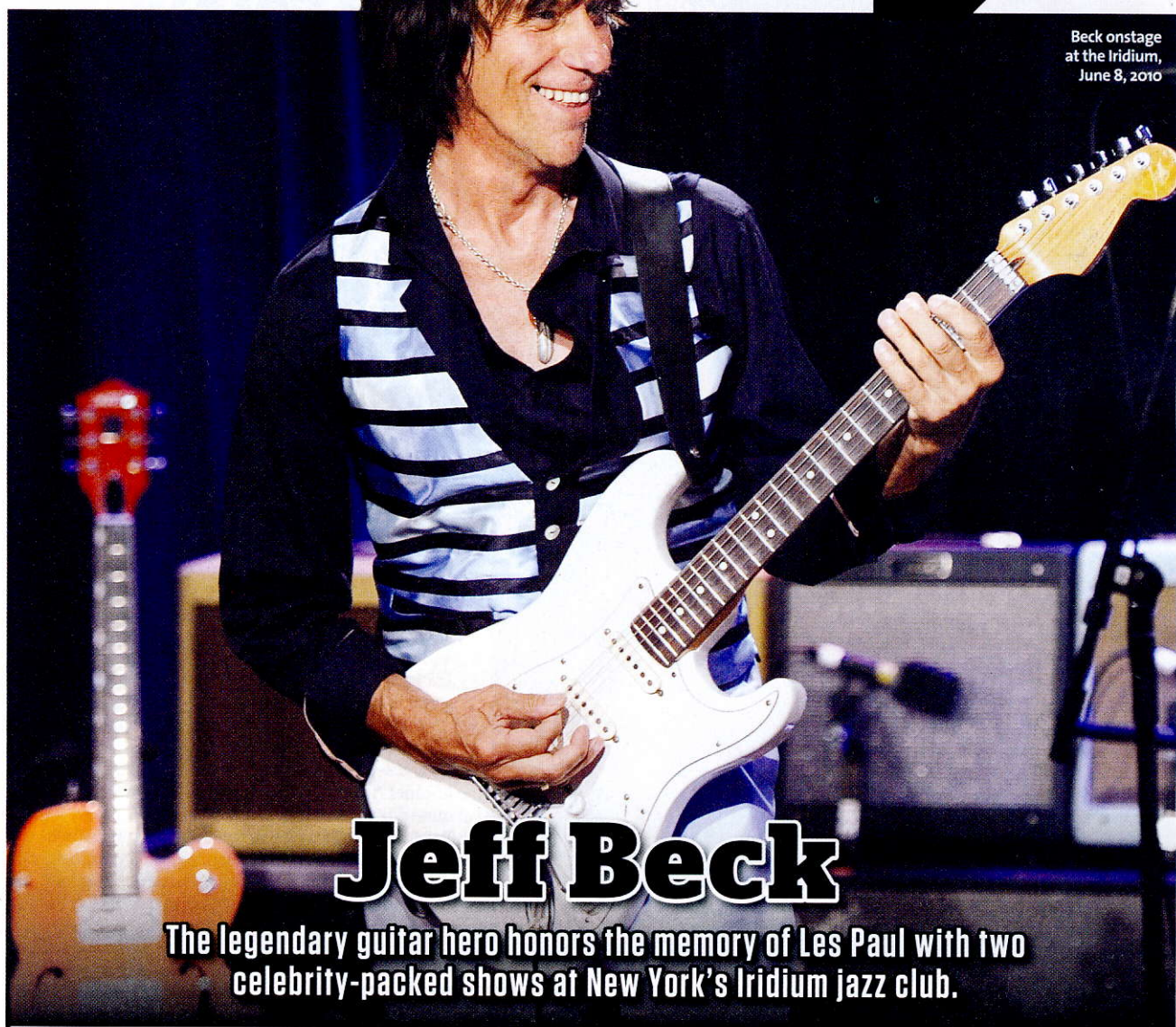
Tune-Ups

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HERO 32 SETLIST

& much more!

Beck onstage
at the Iridium,
June 8, 2010



Jeff Beck

The legendary guitar hero honors the memory of Les Paul with two celebrity-packed shows at New York's Iridium jazz club.

by BRAD TOLINSKI

IN WHAT WILL UNDOUBTEDLY go down as one of the coolest guitar events of 2010, Jeff Beck recently paid homage to the late six-string giant Les Paul in two intimate shows at the famous Iridium Jazz Club in New York. Billed as "A Celebration of Les Paul," the shows, held on June 8 and 9, featured Beck blazing through Paul's greatest hits and a number of rockabilly standards, including "Rock Around the Clock" and "The Girl Can't Help It."

The audience on both nights was packed with a who's-who of guitar superstars, including Steve Miller, Kirk Hammett, Zakk Wylde, Eric Johnson, Ace Frehley,

Warren Haynes and Steven Van Zandt, as El-Becko wowed and dazzled with his spiky renditions of Elvis Presley's "Baby Let's Play House" and a gut-wrenching, bluesy workout of the Shangri-Las' "Remember (Walking in the Sand)."

For both shows, the energetic and crowd-pleasing Imelda May Band backed Beck, who, in the retro spirit of the events, donned a flashy blue outfit that mimicked Fifties rocker Gene Vincent. The British guitarist played a battery of guitars that accurately recreated the sound of rock and roll's golden era including a 1956 Gretsch Duo Jet, a stunning sunburst Les Paul and a butterscotch Telecaster that he deployed on a faithful version of the Johnny Bur-

nette's version of "Train Kept-A Rollin'." Both shows also featured special guests, most notably rockabilly guitar virtuoso Brian Setzer, who sang and traded solos with Beck on scorching renditions of "Twenty Flight Rock" and "Shake, Rattle and Roll."

Prior to the start of the first night's show, Beck gave Les Paul's son, Russ, a plaque that will hang in the Iridium, which was the location of Paul's weekly Monday night shows from 1995 up until his death on August 12, 2009. June 9, the date of Beck's second gig, would have been Paul's 95th birthday. PBS filmed both shows for a special that is set to air around Christmas, and a DVD release is planned as well. ■



John Varvatos Celebrates 30 Years of Guitar World

The famed fashion designer salutes the world's most stylish six-string magazine.

Photo by JUSTIN BORUCKI

IT'S DOUBTFUL THAT the editors of *Guitar World* will ever be invited to strut our stuff on the catwalk or appear on *Project Runway*. So we were pretty darned elated when one of the world's most celebrated fashion designers, John Varvatos, recognized something we've known for years: we're pretty freakin' fabulous!

Varvatos, who has outfitted some of the world's greatest players—including Lenny Kravitz, Jimmy Page and John Mayer—recently saluted three decades of GW with spectacular window displays in several of his stores across the country, from New York to Las Vegas. The windows showed mannequins dressed in Varvatos' grooviest clothing, flanked by *Guitar World* covers featuring the Who, Jack White, Eddie Van Halen, Aerosmith and other greats.

Varvatos says, "As *Guitar World* celebrates a milestone in the music industry with their 30th anniversary and we celebrate our 10th anniversary in fashion, we felt it was a great way to bring together both worlds in a nod to the ultimate guitar 'bible.'"

That certainly made good sense to us. "In the world of rock it's the guitarists who always push the boundaries and set the trends," says Brad Tolinski, GW's editor-in-chief. "Nobody ever looked better—or more dangerous—doing this than icons like Jimi Hendrix, Jimmy Page and Joe Perry. It's a thrill to have a fashion house like John Varvatos acknowledge *Guitar World* and our role in the world of rock and roll style." □



Tim Sult OF CLUTCH

What inspired you to first pick up a guitar?

I just wanted to be a musician.

What was your first guitar?

Some cheapo beginner guitar from Sears that I got when I was 14. It was sort of a

Strat copy, and it came with a two-watt amp. That's what I learned on.

What was the first song you learned?

I think it was "Jingle Bells." But the first rock song I learned was "Foolin'" by Def Leppard.

What do you recall about your first gig?

It was pretty embarrassing. My band played a school cafeteria with six or eight other bands, and it was just stupid.

Ever had a nightmare gig?

If I do an improvised solo and I hate what I play, it'll ruin the whole show for me. But as far as specific shows, the toughest crowd we've ever played for was at a Nickelback show in Knoxville, Tennessee. The audience *hated* us. We had entire families throwing coins at us. We've played with Nickelback a few



times, but that's the first time we had that problem.

Looking backward from your latest album, *Strange Cousins from the West*, how have you grown as a player?

Nowadays, my playing is more riff-oriented, whereas on our earlier records,

the riffs themselves would be chord progressions as opposed to one-note rock riffs.

What's your proudest moment as a player on *Strange Cousins*?

My guitar solo on "Struck Down" is probably one of my favorites. I thought the phrasing was pretty cool for something that I basically improvised. Usually I'll lay down a solo and then decide I hate it and go a completely different route for the live show.

What's your favorite piece of gear?

A Marshall JTM45/100 reissue. It's a 100-watt hand-wired head from a few years back.

Do you have any advice for young players?

Don't quit.

—RANDY HARWARD



Abasi (left)
and Reyes

Animals as Leaders

When it comes to strings, eight is enough for Tosin Abasi. *by MIKAEL WOOD Photo by BEN CLARK*

CAN YOU CALL ME BACK in, like, a half-hour?" asks Tosin Abasi with a trace of urgency in his voice. *Guitar World* has rung Abasi to talk about his role as mastermind of the Washington, D.C., group Animals As Leaders, but the guitarist is unexpectedly busy. Yesterday, he arrived in Cleveland to play a show with rapper Bizzy Bone. Unfortunately, Bizzy missed his flight from L.A. and the show was canceled. Now Abasi has 20 minutes to tear down his rig while last night's club owner looks on with an impatient eye.

If you find the idea of an instrumental-metal guitarist moonlighting with a member of Bone Thugs-n-Harmony surprising, you're not alone. "It's very different from what I normally do," Abasi admits of the Bizzy gig when we reconnect a little later. Then again, Abasi demonstrates so much range on Animals As Leaders' self-titled debut that it's hard to define what "normal" even means for him. On the album's opening track, "Tempting Time," he transitions from an explosive riff-bomb sequence to a fluttering Latin-jazz breakdown to a synth-assisted bit that recalls the work of minimalist composer Steve Reich. "I wanted to make music that was more universal," explains Abasi, who formerly played

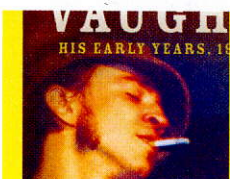
with the D.C.-based metalcore band Reflux, "as opposed to, 'I play guitar, and this has a lot of a guitar.'"

Before forming Animals, which tours as a trio with guitarist Javier Reyes and drummer Naven Koperweis, Abasi studied at the Atlanta Institute of Music, an experience that opened his eyes to the kind of technique he never utilized in the world of metalcore. In fact, he learned so much that now he primarily plays eight-string guitar, which he says affords him more options. "It's not like I'm gonna go up to Pat Metheny and tell him, 'Your instrument is limited!'" Abasi says with a laugh. "But compositionally, eight strings allow you to cover so much ground." ◻

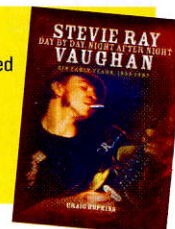
GUITARS Custom eight-string Ibanez, Eastman seven-string El Rey

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IN BRIEF We wrote about **Stevie Ray Vaughan—Day by Day, Night After Night**, Craig Hopkins' self-published book on the blues-rock legend, in our July issue. This September, Hopkins' tome will receive widespread release courtesy of Backbeat Books, which is reissuing it. The 256-page, 9-inch-by-12-inch hardcover book presents the complete history of SRV's roots, from his childhood to just before his first major release, and contains more than 1,000 photos and illustrations chronicling Stevie Ray's life from 1954 to 1982. To order, visit halleonard.com.



Robert Randolph

The pedal-steel guitarist returns to sacred ground on *We Walk This Road*.

By TED DROZDOWSKI Photo by JUSTIN BORUCKI

CHECK OUT OUR
EXCLUSIVE
VIDEO LESSON
WITH ROBERT
ON THIS
MONTH'S DISC!

THE PEDAL STEEL GUITAR has its share of virtuosos, but Robert Randolph is the spidery instrument's first rock star. In the past three years he's traded licks around the world with Eric Clapton as Slowhand's hand-picked opener, he's become the new-guy ruler of jam fest Bonnaroo, and he's sparred with Joe Satriani, Buddy Guy, and other major badasses on Experience Hendrix tours.

Now the genial 29-year-old, who picks a 13-string Jackson pedal steel with the sleight-of-hand dexterity of Ricky Jay, has come full circle. Randolph's new *We Walk This Road*, produced by T-Bone Burnett, revisits his own gospel-music background, and then some.

"This album celebrates the last 100 years of American roots music," Randolph says. "We go back to spirituals and Blind Willie Johnson, but we use that historic inspiration to drive our songs toward the present and future, with a message of hope."

Raised as a "slide brother" in the House of God, a Pentecostal faith that's used steel guitar in its services since the Thirties, Randolph crossed over in 2000, leaving his New Jersey home to play a mix of gospel and pop R&B classics in New York City clubs. He also cofounded alt-roots supergroup the Word, then cut three raucous albums with his group Family Band.

There's not a speck of dust on the feel-good *We Walk This Road*, thanks to Randolph's high-energy amalgamation of funk, rock, blues, jazz and pure zinging sound. Tunes like "I Still Belong to Jesus" blend the energy of the roadhouse and the zeal of the church. Randolph blurs sweet, voice-like phrasing with state-of-the-blurt stomp boxes like the Crowther Prunes and Custard distortion. And he owns a singular style of jet-speed single-note picking inspired by his fret-burning six-string hero Stevie Ray Vaughan.

"It took me a long time to develop a technique on steel to plays as precise as Stevie," Randolph relates. "I use string blocking with my thumb in front of the slide bar, so the bar won't make other strings ring. Plus, I wear extra-tight metal picks—so tight they hurt sometimes. That's the only way I can hit those super-fast licks." □



[JOHN PETRUCCI] Photo Illustration by MICHAEL WILSON

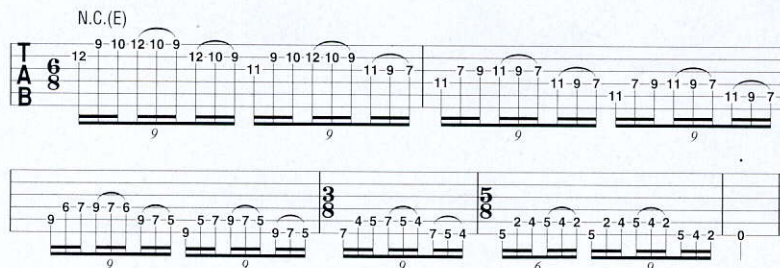


"THIS IS A DESCENDING E Mixolydian [E F# G# A B C# D] run that moves across the strings and eventually down the neck in a cascading type of contour. It's based on a recurring nine-note melodic motif of three 16th-note triplets, with three alternate-picked notes followed by two double pull-offs.

"I begin in ninth position with a fairly compact shape that spans the ninth to 12th frets. At the end of bar 1 and moving into bar 2, the fret hand shifts down two frets and

spreads out to cover a four-fret span, from the seventh fret to the 11th. Use your first, second and fourth fingers to fret the notes. The fret hand quickly shifts down to a lower position at the beginning of bars 3, 4 and 5, so try to make these transitions as smooth and seamless as possible.

"Make sure your pull-offs are loud and clear, and use the palm of your pick hand to mute the unused lower strings during bars 1 and 2." □



20 YEARS AGO IN GUITAR WORLD...SEPTEMBER 1990:

"David [St. Hubbins] and I lived on the same block in London, just a few houses up from each other, from the age of four or five. We're exactly the same age, but not the same month. Or year. But the exact same age." —Spinal Tap's Nigel Tufnel



Nick Hipa
AS I LAY DYING

1 John Frusciante—*The Empyrean*
"It was my favorite album of 2009, and I still can't stop listening to it. It's one of those go-to albums that I listen to when driving to shows or right before I go to sleep, as it's a little bit more mellow. I've always admired John because he's got such a thorough understanding of chords and is a master songwriter."


2 Daath—*The Concealers*
"They incorporate so many different styles within their extreme metal format. When lead guitarist Emil Werstler shreds, he's got the attack of Paul Gilbert, and you can hear elements of jazz, bluegrass and all kinds of crazy stuff. The songwriting is so smart on this album, and they have some amazing riffs."

3 Jeff Beck—*Guitar Shop*
"Sometimes I get burned-out on the virtuosity of modern guitar players and dudes that play so fast. I want to hear somebody play something incredible that's not all about flash. Jeff does some insane stuff but is more about the intricacies of sound and tone."

4 Ratt—*Tell The World: The Very Best of Ratt*
"I never really liked Ratt or listened to them, because I was always into extreme types of metal growing up. But about 18 months ago, I ended up at a show, kind of against my will, and saw them and was totally blown away by Warren DeMartini and his tone. And I've been obsessed with Ratt ever since."

5 As I Lay Dying—*The Powerless Rise*
"We've been getting the masters sent to us while we've been on tour. Through all of the times we've listened to it, I've been really stoked with it all. I really enjoy and feel very proud of it."

—JOE MATERA



C.J. SHOWS
YOU HOW TO
PLAY "BODIES"
ON THIS
MONTH'S DISC!

Drowning Pool

The metal band celebrates its staying power with its self-titled fourth album.

By JOE BOSSO Photo by CHRIS CASELLA

THEY SAY THREE TIMES is the charm, and as far as singers go, that's the way it's going to be for us," says Drowning Pool guitarist C.J. Pierce. "Three vocalists in 10 years is enough. We'd rather break up than search for somebody else."

Which is another way of saying that the band's current singer, Ryan McCombs, is in for keeps. McCombs has been with the celebrated metal band since 2005, when he took over from Jason Jones, who had stepped in when the group's first frontman, Dave Williams, died of a heart ailment in 2002. After Jones was deemed "an improper fit," Pierce was beginning to wonder if the Texas-based outfit would ever find the right man for the job. But McCombs, he reports, "has been a godsend. The fact that we've now made our second record with him says a lot."

On their new, self-titled album, *Drowning Pool* (which also includes bassist Stevie Benton and drummer Mike Luce) prove that they've lost none of their musical bluster. But according to Pierce, it's the first record on which he's been content to lay back a bit and "find open spaces. Because Ryan is such a great singer, I don't have to overplay like a madman." Still, he's quick to point out that on the track "Regret"

he shreds with gleeful abandon. "I'm doing my best Alex Skolnick meets Jake E. Lee," he says, with a laugh. "It's pulverizing!"

In addition to their new material, one song Drowning Pool will be dishing out on tour this summer is "Bodies," their 2001 smash that has been featured in myriad video games, movies, TV shows—it's even been the official theme for numerous World Wrestling Entertainment events. Each year presents some new avenue for the anthem's exposure, leading Pierce to call it "the gift that keeps on giving."

"We would never deprive our fans of hearing 'Bodies,'" he says. "It made us what we are." □

AXOLOGY

GUITARS B.C. Rich Mockingbird and Eagle models
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EFFECTS DigiTech GSP1101 multieffect preamp and processor
STRINGS DR .012-.052

DEAR GUITAR HERO

RICHIE SAMBORA

He's the longtime lead guitarist of Bon Jovi and has a collection of 135 guitars. But what *GUITAR WORLD* readers really want to know is...

➔ **I loved Bon Jovi's country-flavored hit single "Who Says You Can't Go Home" [from 2005's *Have a Nice Day*] and was wondering if the band would ever consider doing a full album of country songs.**

—Lori Lennon

A full country album? No, I don't think so. But as those words leave my mouth, I should add that the one thing I've learned in this business is to never say "never." Hey, the Rolling Stones have had a country vibe in a lot of their songs, but somehow they always manage to sound like the Stones. So if we ever did something again that fit into the country genre, I'd want to make sure we were being true to ourselves. There might be a song or two down the line, but I don't think we'd ever do a full country album—we're a rock band.

➔ **You have an incredible guitar collection. With so many to choose from, how do you decide which guitar to play on any given song?**

—The Tank

Well, Tank, when you've got 135 guitars, it can be a problem. When we tour, I don't bring a lot of my expensive, vintage guitars out with me, 'cause I'm afraid they'll get stolen. Leave a 1959 sunburst Les Paul in a hotel room? I don't think so! [laughs] Basically, I have my ESP Richie Sambora signature model, which is very versatile soundwise. I have a bunch of those. Then I have some Strats, a few Teles, some Les Pauls and Les Paul Juniors. My general attitude is, "whatever fits the song." The vintage stuff I'll use in the studio, but there's certain pieces I'll never take on tour. Why take the risk?



➔ **I really like the solo you do in the new song "Bullet" [from Bon Jovi's 2009 album, *The Circle*]. What kind of wah-wah pedal do you use on it? Did you try recording a version without the wah?**

—Steven Koles

I'm glad you liked that one. I used a regular Dunlop Cry Baby wah, right out of the store. I think I did try a pass without it, but it didn't sound quite right. I put the wah-wah on to give it a bit of a sonic lift, some

added dimension. Generally, I try not to go too crazy with effects, especially a wah, which can sound kind of redundant if you're relying on it all the time. Use effects sparingly, I say, the same way a chef uses spices.

➔ **What do you think of Jon Bon Jovi's skills on the guitar? Is he just a simple strummer, or is he capable of busting out a mind-blowing solo?**

—Kenny Griffen

Jon's been getting better on the

guitar. Over the past couple of years, he's really been working on his technique. He never really played any leads until the last tour, and now he's at the point where the two of us are even doing a couple of dual-lead solos onstage. He's always been a terrific rhythm guitar player—very underrated, too, if you ask me.



➔ **On your first solo album, *Stranger in This Town*, Eric Clapton played on the song "Mr. Bluesman." Did you feel at all intimidated to work with him?**

—Hannah Smith

No, I wasn't afraid at all. I've been fortunate to play with a few of my heroes, and Eric is one of them. He's a very gracious man, very humble, and he never tries to be intimidating. When I was cutting that song, he was playing at the Royal Albert Hall in London, so I went to him so he could record his part. He came down to the studio and blew out a great solo. Afterward, we went to the show together. It turned out to be a great day and evening.

➔ **On the song "Superman Tonight," you do a very cool melodic solo. How many passes does it usually take for you to nail a solo? Do you plot them out, or do you tend to go in and wing 'em?**

—Michael Tyburski

A little of both. When I plot them

out, I just try to get a general framework of how they should go. Otherwise, they tend to sound stale and clinical. Usually I walk in with a basic idea in my head of what the song needs. On that particular cut, I was thinking of a slinky kind of George Harrison-type lead. It didn't take long to lay down. I had a melody in mind, I did a few passes, and it was done. Sometimes I get lucky and I'll be a one-take guy; other times, I have to build solos, particularly if they're long or if I'm trying to find a specific kind of tone. All solos are different, though. They all lead you down new paths.

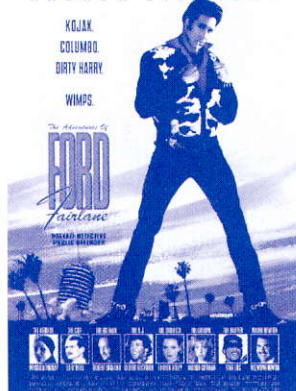
➤ **I love both of your solo albums. Any plans for another one, and if so, what can we expect?**

—*Rudra Patel*

Right now, I'm a little booked up. [laughs] This Bon Jovi tour is going to last 18 months, so my dance card is filled for the time being. I have written a few new songs, though, and I've actually recorded a couple of them. I worked with the production group called the Matrix—they've produced everybody from Korn to Avril Lavigne. There's kind of a new sound I'm starting to explore, but it's going to take a while for me to see things through as a new album, since I'm on the road till August 2011.



ANDREW DICE CLAY



➤ **I know you're a big Jimi Hendrix fan. Any chance you would ever do an Experience Hendrix Tour? I'd love to see you tear it up with people like Joe Satriani and Eric Johnson.**

—*Al Russo*

A tour like that sounds great, but I think I'd be more inclined to do my own thing than hop on something where

I only get to play a few numbers. But if you can find it, pick up a copy of the soundtrack to [the 1990 film] *The Adventures of Ford Fairlane*. I did a version of Hendrix's "The Wind Cries Mary" with Tony Levin on bass and [Bon Jovi drummer] Tico [Torres]. It's also on the special edition of *Stranger in This Town*, which is unavailable. You can probably catch it on YouTube, though.

➤ **You and Jon have been songwriting partners for a lot of years. What happens when the two of you disagree on a song? Does he automatically win the argument because he's the leader of the band?**

—*Rebecca Reilly*

To be honest with you, we rarely have disagreements. I think we've known each other for so long that we kind of know what the other guy is going to like. Songwriting is a give-and-take process, and it can lead to some good, healthy debates. Sometimes it's necessary to push each other out of the comfort zone a little bit. But I would never try to force Jon to record or perform a song he really didn't like. He's gotta sing it, but more than that, he's gotta feel it. And you can bet your bottom dollar that if he isn't feeling it, the 80,000 peo-

"WHEN YOU'VE GOT 135 GUITARS, CHOOSING ONE CAN BE A PROBLEM."

ple in the stadium sure aren't gonna feel it either. Jon and I have written something like 400 songs together. If I love a tune and he doesn't, I'll save it for one of my records. Simple as that.

➤ **I saw a picture of you from back in the day, and in it, you're playing a triple-neck Ovation acoustic. Why in the world would you need a guitar like that, and where can I get one?**

—*Johnny "Hands" McQueen*

Well, there's only two of them in existence. I used to have both of them, but I traded one for...for something. Wow, I can't remember what I traded it for! As for why I had a guitar like that in the first place, I used to do a solo acoustic interlude onstage before "Wanted Dead or Alive," and I asked the people at Ovation to build me a special model with a mandolin neck. So you've got the mandolin neck up top, the 12-string neck in the middle and the six-string neck on the bottom. Actually, [Led Zeppelin's] John Paul Jones used to have a guitar with the same neck configuration. I copied him.

➤ **If you could take only one guitar on tour, what would it be?**

—*Earl Ashton*

I'd have to say my own model, my ESP Richie Sambora model. As I said before, it's very versatile when it comes to the sounds it can deliver. Plus, it's extremely comfortable to play—the balance is perfect, and it's nice and light. And it looks awesome. If I really had to go onstage to play a whole show with just one guitar, I wouldn't have to think too hard about it. As it is right now, I do play most of the set with that guitar. So there you go. ☐



➤ **Les Paul was a great friend of yours. When you think back to the times you two spent together, what's your fondest memory of him?**

—*David D'Amico*

There are a lot of great memories. Most of all, I treasured our conversations, whether they were at my house, his place or in hotel rooms. The friendship we had was very special. I could write a book with the incredible stories he told me. Of course, jamming with him was unbelievable. I played with him at the Iridium [the Manhattan jazz club where Paul performed every Monday night beginning in 1995] and before that at Fat Tuesday's [a famed New York City nightclub that closed in 1995]. I played with Les many times, and every time meant something. He was an amazing guy. He was a legend, and he lived long enough to realize he was a legend. What more can you say?

iridium
JAZZ CLUB

The Setlist



MATT TUCK OF BULLET FOR MY VALENTINE

The Marquee • May 11, 2010 • Tempe, AZ

Interview and photos by NICK BOWCOTT



"YOUR BETRAYAL"

"This is a great opening song, because it's got a huge, military-style intro and it takes about a minute and a half for the vocal to come in. It's very hard sounding but very midtempo and very controlled. In the past, we've always opened with something superfast, but as it opens the new album, *Fever*, we figured it's got to open the live show, too."

"FEVER"

"This one and 'Your Betrayal' blend into each other seamlessly, just like on the new album, and we wanted to capture that moment and also hit the audience with a couple of new songs right at the very start."

"WAKING THE DEMON"

"The previous two songs are very heavy, but they're also very midtempo. 'Demon' is a full-on thrasher, a Judas Priest-style melter to pick up the pace."

"ALL THESE THINGS"

"This is a Bullet fan favorite. It starts very mellow and has a huge, arena chorus that gets the crowd singing along. It's a good fourth song—we kind of beat them up and then chill things out a bit."

"THE LAST FIGHT"

"This is another new song that's been out as a

single. I really enjoy playing this one. It has great melodies and a great guitar solo from Padge [co-guitarist Michael Padge] as well. It requires a lot of right-hand precision."

"SAY GOODNIGHT" & "SCREAM AIM FIRE"

"These are two songs from our last album, *Scream Aim Fire*. They both have the same tuning [standard tuning down one whole step], which is why they're back to back. They also work very well together, and there's such a different dynamic between the two: 'Say Goodnight' is the most mellow song in the set, and 'Scream Aim Fire' is superthrashy."

"BEGGING FOR MERCY"

"This is the last song before the encore—assuming we get one! It's really heavy but not really fast. It's full-on screaming with a big chorus and a nice guitar solo as well."

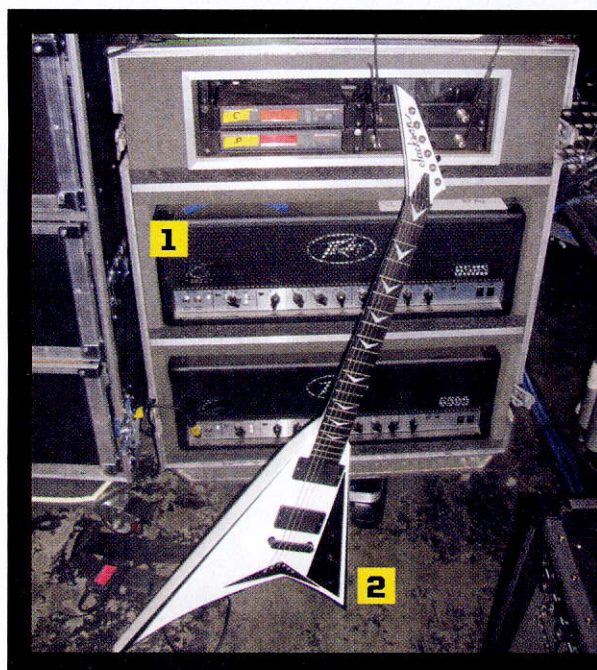
"HAND OF BLOOD"

"This is really hard and heavy. It's also the oldest song we have and is kind of a Bullet classic, if you're a fan."

"ALONE"

"This is the darkest, fastest song on the new record. It's a heavy and dramatic way to end the set."

"A signature guitar is something I never thought I'd have."

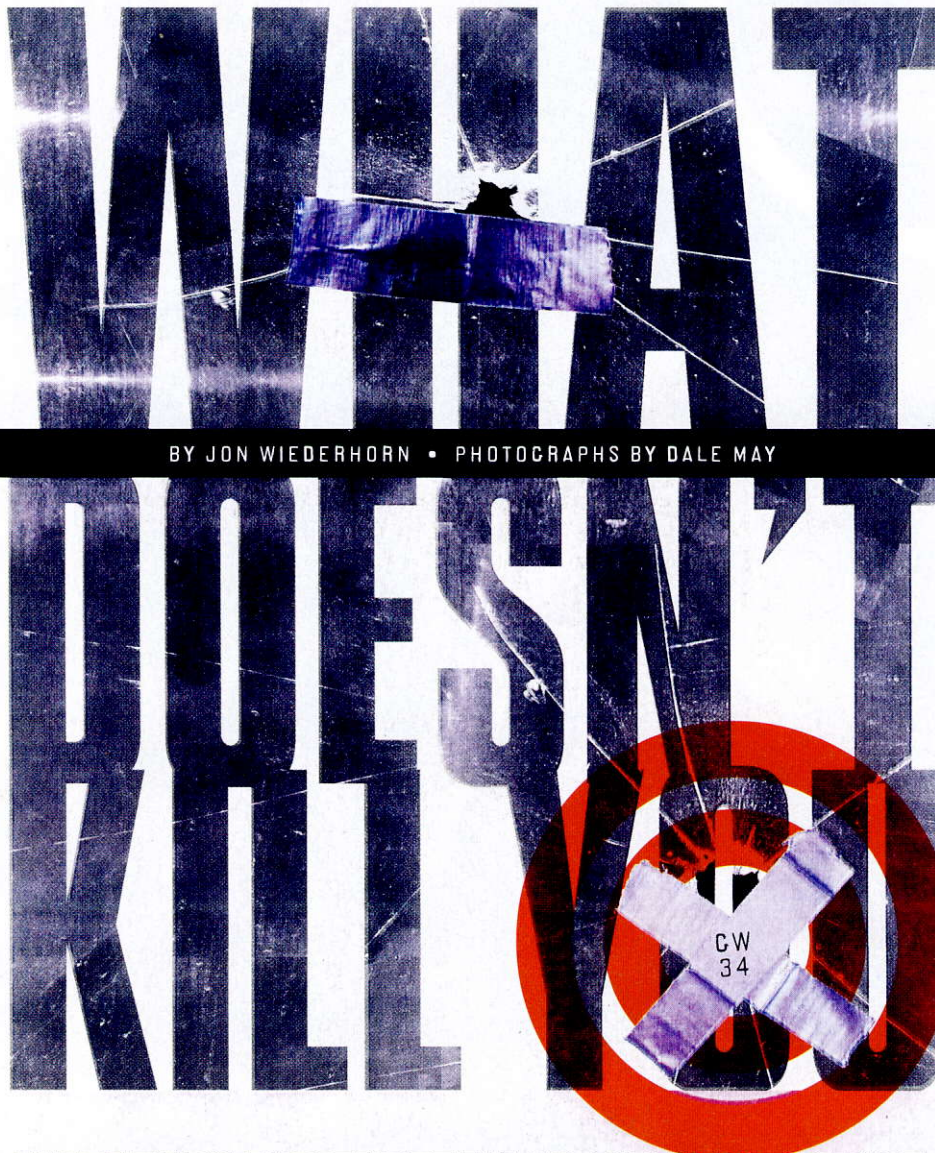


1. **PEAVEY 6505 HEAD** "I just love the way it sounds, and it suits the way I play. It's something I've used almost since day one. I've tried loads of different amps over the years, but I keep on coming back to the same one."

2. **JACKSON MATT TUCK SIGNATURE RHOADS GUITAR** "It was made for me to my spec, and I'm really proud of it. It's my most prized possession, because a signature guitar is an amazing achievement and something I never thought I'd have."

3. **MXR WYLDE OVERDRIVE** "It's a great pedal with a lot of body to it. It gives me the intensity I need and fattens my sound out a little more, too. I don't touch it—it's on all the time."





BY JON WIEDERHORN • PHOTOGRAPHS BY DALE MAY

FIVE YEARS AND THREE MAJOR ILLNESSES SINCE THEIR LAST ALBUM, NEVERMORE RETURN WITH *THE OBSIDIAN CONSPIRACY*. JEFF LOOMIS REVEALS HOW THE GROUP SURVIVED ADVERSITY TO COME BACK STRONGER THAN EVER.

WHEN ASKED WHY NEVERMORE took five years to release the follow-up to 2005's *This Godless Endeavor*, guitarist Jeff Loomis shakes his long blond mane and smiles. Patiently, he relates the mishaps and shake-ups that the progressive metal group has endured over the past decade. As Loomis explains, the fact that Nevermore recently released their most structured, accessible and well-received album, *The Obsidian Conspiracy*, is practically a miracle.

"We came really close to breaking up after we finished touring for *This Godless Endeavor*," he says. "We couldn't stand to look at each other anymore. We definitely needed some time away to regroup."

Nevermore weren't just sick of each other—they were falling-down ill. During the tour cycle for *This Godless Endeavor*, no fewer than three of the band's members were struck down. In summer 2006, guitarist Steve Smyth discovered he was suffering kidney failure and needed a transplant. One of





Smyth's close friends donated a kidney, and after the operation, the guitarist left the band to recover. He never returned, citing personal and professional differences with his former bandmates. (He currently plays with Forbidden.)

Not long after Smyth's surgery, bassist and co-founder Jim Sheppard had a flare-up of Crohn's disease, a gastro-intestinal condition he's had since he was a child. He too had to leave the tour to undergo surgery, while the band carried on with former Megadeth/Iced Earth bassist James MacDonough. "Fortunately, the surgery went well," Loomis says, "and, for the most part, Jim is okay now."

Even frontman Warrel Dane had health problems. The singer, who has Type 2 Diabetes, developed an infection while in Bochum, Germany, that required brief hospitalization and caused Nevermore to cancel a show that was supposed to be filmed for their DVD *The Year of the Voyager*.

After Dane recovered, Nevermore tried to flesh out their lineup by hiring guitarist Chris Broderick, who had played with them live from 2001 to 2003. But Broderick went on to join Megadeth when guitarist Glen Drover left that band, and Nevermore were down one guitarist once again. "You can see how crazy things got touring for that record," Loomis says. "The changes in the lineup, the fighting, the illnesses. We had ambulances arriving at shows on more than one occasion, and even with all of that, we remained on the road for almost two years. By the end, we knew we had to either take a long break or break up."

Nevermore decided to go the extended-hiatus route, taking two years off, during which time Loomis

and Dane remained as busy as ever. The singer wrote, recorded and released his first solo album, 2008's *Praises to the War Machine*, which was produced by Soilwork guitarist Peter Wichers and featured a guest spot by Loomis. The guitarist, for his part, appeared on albums by Annihilator, Tim "Ripper" Owens and, one of his greatest guitar influences, Marty Friedman. In addition, Loomis conducted guitar seminars throughout the U.S. and Europe and put out his own instrumental solo shredfest, 2008's *Zero Order Phase*. While he enjoyed playing bass, guitar and keyboards on that album, he missed the progressive rhythms and majestic vocals of Nevermore, so in early 2009 Loomis started writing new songs with manic urgency. A mere 45 days later, he had an abundance of material. "I came up with 12 to 15 riffs a day and compiled them into songs," he says. "I spent only two months writing the record, because it all just poured out of me. In mid 2009, I called the guys, and we went back in the studio."

Since Dane vibed so well with Wichers on his solo record, Nevermore hired him to produce *The Obsidian Conspiracy*. The band recorded drums at Robert Lang Studios in Seattle, then sojourned to a house they rented in North Carolina on bucolic Lake Norman, where the album was recorded over three weeks. "It was a different approach for us," Loomis says. "There was nothing around there for miles. For me, it was almost too isolated. It was really hot and a little overwhelming, and there was nowhere to escape to. But it was okay, because I just did all my guitar parts, then flew home."

Writing and recording quickly, and without overthinking, contributed to the spontaneity and relative simplicity of making *The Obsidian Conspiracy*. Compared to much of Nevermore's catalog, its songs are fairly traditional and instantly engaging, substituting economy for indulgence. "It would have been very easy for us to do 'This Godless Endeavor Part 2,' which I think people were anticipating and expecting," Loomis says. "But that's the last thing we wanted to do. As artists, you always want to strive to be different and try something new. In the end, Peter [Wichers] had a lot to do with cutting the fat out. I would give him a seven- or eight-minute piece of music, and he would help me

trim it down to three and a half or four minutes."

While *The Obsidian Conspiracy* is less sprawling than *This Godless Endeavor*, it's just as eclectic and emotional. For those who like it heavy, there's the galloping beat, chugging riffs and evocative chorus of "The Termination Proclamation," and the Meshuggah-style rhythmic lurch and haunting, layered chording of "Moonrise (Through Mirrors of Death)." For atmosphere, there is "Emptiness Unobstructed," with its fragile arpeggios, sustained power chords and commercial vocal harmonies, and "The Blue Marble and the New Soul," which features minor-key piano and operatic vocals.

"I've always been a big fan of bands like Queen," Loomis says.

"They might have a song that was very melancholy, but then the next song on the album would be very pure and brutal. I think the

progressiveness and aggressiveness that our fans have always liked is there on this record, but the songs are just a little bit more whittled down."

Loomis has recorded with a seven-string guitar since Nevermore's 2000 album *Dead Heart in a Dead World*. Originally, he used an instrument built by a friend. These days, he favors his Jeff Loomis Signature Schecter guitar with EMG 707 pickups. When he tracked *The Obsidian Conspiracy*, he ran the guitar through an Ibanez Tube Screamer pedal and into a Special Edition Engl or a Peavey 5150, using various alternate tunings. For "She Comes in Colors" and "And the Maiden Spoke," he played a six-string Schecter Devil Custom tuned to drop-D. "You get sharper picking articulation when you dial in the Tube Screamer just a little bit to get a touch

"We couldn't stand to look at each other anymore. We definitely needed some time away to regroup."

of extra gain," he says. "It's a little trick I learned from [producer] Andy Sneap. You get more click from your pick when you're hitting the strings."

Live, Loomis brings two Engl Savage 120 stacks out with him and mics only the bottom cabs so he's not distracted by the sound of the top cabs. On the road, he plays two of his Schecter signature seven-strings, one with a Floyd Rose tremolo and one with a standard bridge. "It took a long time to find the right guitar-and-amp combination," Loomis says. "I used to use Mesa/Boogie, but I've found Engls to work perfectly with the Schecters. The clean tones are crystal clear, and the distortion is super brutal." Loomis is also considering adding a TC Electronic G-System floorboard to his live rig. "It's very sturdy and roadworthy," he says,

"and the effects are beautiful."

Unlike some seven-string players who concentrate on creating dense, bowel-shaking rhythms, Loomis makes speed and dexterity—as well as crushing muted power chords—his focus. Taking inspiration from Brian May, Yngwie Malmsteen, Jason Becker and Marty Friedman, he plays with a searing combination of flash and emotion, picking from the wrist and mixing his techniques to attain maximum flexibility. "A lot of guitar players are very strict about always alternate picking, and I think that's kind of wrong," he says. "If you mess around a little bit with your picking, you can do different things. You can economy pick, alternate pick or use picking and legato at the same time."

While Loomis improvised many of his solos

on past albums, he prepared large portions of his lead work for *The Obsidian Conspiracy* in advance. "We really wanted to see what the songs needed," he says. "I wanted to tell stories with the leads, which is why there's not a lot of pure shredding. It's more about creating a feeling that comes from the heart and soul. At the same time, I didn't write out the solos completely, because when you do that it just sounds too worked out to me. So it was about 75 percent worked out and 25 percent 'let's go for it and see what happens.'"

As for Nevermore's open guitar spot, the band didn't give it much thought during the making of the new album; Loomis played all of the guitars on the record. But over in Hungary, an ambitious young player and Nevermore fan named Attila Vörös was looking for them. The guitarist eventually tracked down Broderick's girlfriend over the internet and sent her links of him playing Nevermore songs. She forwarded the clips to Loomis, who was blown away by Vörös' talent.

"His playing is amazing," Loomis says. "He really did his homework, too. He knew exactly what was going on with all the little nuances in the songs. So I invited him over to my house and auditioned him, and I really didn't have to show him much of anything. He just knew what to do. We're all very excited, because he's a great player and a good kid. There's a very good chance that we'll end up making him a full-time member."

Right now, as Loomis and his bandmates rehearse for this year's European rock festivals, he's in full-on Nevermore mode. He's also looking forward to showcasing his new guitarist and the band's new songs during an extensive North American headline tour this fall, afterward which the band will undertake a European tour. When that's finished, Nevermore will likely tour Japan, South America and Australia before returning to North America for more shows. Between tours, Loomis will continue working on his next solo instrumental album, which he hopes will be out by the winter holidays. He'll also be conducting guitar clinics whenever possible and plugging his instructional 40-lesson DVD box set, *Extreme Lead Guitar: Dissonant Scales and Arpeggios*.

And whether he's teaching or performing, he'll continue to expand his sonic horizons by studying the playing styles of modern gypsy guitarists such as Stochelo Rosenberg and Joscho Stephan. "These guys are insane as far as right-hand technique and picking goes," Loomis says. "I see a lot of this gypsy jazz stuff being the new style of heavy metal lead guitar playing, because it's so much more interesting. I just purchased a gypsy jazz guitar and I'm really excited to learn those styles and advance my guitar playing even more. That's the great thing about playing the guitar: there's always more to learn." **GW**



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NINE

THEY CRASHED HARD IN 2009, BUT **AEROSMITH** HAVE PULLED THEMSELVES BACK TOGETHER TO LAUNCH ONE OF THEIR BIGGEST WORLD TOURS EVER.

JOE PERRY

TELLS HOW THEY RECONCILED WITH SINGER STEVEN TYLER AND TALKS ABOUT THE PLANS FOR THEIR LONG-AWAITED NEW STUDIO EFFORT.

LIVES

GW
40

BY **RICHARD BIENSTOCK**
PHOTOGRAPHS BY **ROSS HALFIN**





Perry with a heavily
modified Gibson
Les Paul Junior and
Gibson Custom Shop
Jimmy Page Les Paul

"THERE ARE TIMES I JUST WANT TO

get the fuck out of this." It's early in the morning on a perfect spring day in June, and Joe Perry, black coffee in hand, is relaxing outside at his New England home. He's reflecting on his long musical past, and contemplating—just maybe—a future that has a decidedly different focus. "Because I've done it all," he says. "I've been going long enough to prove what I wanted to prove, to get the girl I wanted to get, to make the money I wanted to make, to drink all the beer I wanted to drink. I've played—not exactly everywhere, but I've played enough places." Perry pauses, and gazes out over the lush green expanse of his surrounding property. "So sometimes I'll sit here and think, What the fuck am I doing? Because really, I could just be doing *this* every day."

It's hard to argue with the man. Indeed, Perry has, at least musically speaking, done it all. Across four decades with Aerosmith, one of America's longest running—and, without a doubt, finest—rock and roll bands, he's powered some of rock's greatest tunes, like "Walk this Way," "Same Old Song and Dance" and "Sweet Emotion," sold more than 150 million albums worldwide and influenced generations of axmen (Slash, for one, has often credited the 'Smith's classic 1976 platter, *Rocks*, with setting him on his own musical path). Along the way he's been firmly established as a guitar icon of the highest order: a raven-haired, granite-jawed, stone-cold gunslinger whose every move—and riff—drips with attitude, style and effortlessly cool confidence.

Which is not to say that it's been an easy ride. Perry and Aerosmith's history is littered with the detritus of years of rock and roll excess: drug addictions, rehab stints, interband battles, members leaving, health scares, and periods of commercial decline and financial woe. Yet they've not only survived but continue to thrive at an extraordinarily high level, a fact that is not lost on Perry. "It seems like we always manage to get through by the skin of our teeth," he acknowledges with a grin. And so while the guitarist could easily ride out his days here at home, enveloped in bucolic suburban bliss, "there's something about the band that's really enticing," he says. "It's really addictive. And I'm kinda curious to see how long it's gonna go. So it's like, Well, let's stick with it for a little while longer."

Recently, however, there was a moment where it seemed as if Aerosmith—or at least Aerosmith as we know it—would not go on much longer. This past year in particular proved to be

one of the most tumultuous of the band's long career. A 2009 summer tour with ZZ Top was plagued with setbacks: guitarist Brad Whitford and bassist Tom Hamilton took separate leaves of absence to deal with medical issues, and several dates were cancelled early on after singer Steven Tyler suffered a leg injury. Then, at the group's August 5 show in Sturgis, South Dakota, Tyler tumbled from the stage mid-set, sustaining head and neck injuries and a broken shoulder, and forcing the band to scrap the remainder of the tour.

Things only got worse from there. While Aerosmith sat idle through the fall, rumors began swirling of a rift between Tyler and his bandmates. After the singer pulled out of a planned South American tour at the end of the year to focus his energies on building what he described publicly as "Brand Tyler," Perry announced that, almost 40 years after their inception, Aerosmith would begin looking for a new singer. "The band wasn't going to sit around and wait," Perry says today. "If Steven was gonna do a solo thing, or go be a judge on *American Idol* for a year or whatever, we weren't going to do nothing. We're a good band, and the four of us can go out and play."

As a result, what played out in the press across the final months of 2009 and into early this year was high rock and roll drama. After hinting at solo activity to come, Tyler abruptly shifted gears and checked himself into an undisclosed rehab facility to deal with an addiction to painkillers. Perry, meanwhile, busied himself touring across the U.S. and Europe in support of his recent solo album, *Have Guitar, Will Travel*. All the while, the rumor mill churned, with high-profile names

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like Lenny Kravitz, Paul Rodgers, Billy Idol and Chris Cornell, among others, being floated in the press as possible replacements for a frontman that many thought irreplaceable. (During this time it surfaced that, in 2008, Tyler had secretly auditioned to fill Robert Plant's shoes for the aborted Led Zeppelin reunion tour.)

However, the world will never know just what, say, Aerosmith + Paul Rodgers might have sounded like. This past February, with major 2010 tour dates looming, Tyler and the band laid down their weapons and made amends. "We all got together

with Steven and his manager [Tyler retains management separate from his bandmates] at our rehearsal space and hammered things out," Perry says. "And everybody was pretty optimistic. After going through all the bullshit and all the gossip and all the other stuff, we knew where things were at."

Despite the fractured nature of their relationship—at one point, attorneys for Tyler threatened legal action against the band if its members didn't "cease and desist" from talking to the press about replacing the singer—Perry says now that he never doubted Tyler would return to Aerosmith. "I knew he would come back," he says. "I just didn't know when. But I'm glad it was sooner rather than later." Which is not to say that all the discussion of bringing in a replacement was designed as a means to push Tyler's hand about going solo; rather, Perry insists the band's intentions were genuine. "I was just looking at it as working with somebody and jamming, as a temporary thing," he says. "I mean, someone filled in for Tom [Hamilton] for a while, you know? And people were flipping out, like, 'It's

not going to be Aerosmith.' Well, no shit. You don't have to tell me that. But who knows what could have come out of it?"

With Tyler now back in the fold, it's a question that remains unanswered, though it's not the only one: Perry can't explain just what it was that brought the singer and band back together. "I never really talked to Steven about why he shifted gears," he says. "He was all gung ho about doing this and that. We'd hear everything from his becoming a talk-show host to playing Vegas with a big band—just all kinds of things. But if you look at all these gigs we had lined up, the South American shows and all the European festivals, the reality of not doing those was pretty daunting, I guess."

As it turns out, 2010 is shaping up to be a banner year on the road for Aerosmith. The current Cocked, Locked, Ready to Rock world tour, which launched in May in South America, is no small undertaking: the jaunt takes the band through more than a dozen countries, including a headlining slot at the Download festival in the U.K. and Aerosmith's first-ever dates ever in Greece, Peru and Colombia, before returning to the U.S. for a late-summer swing through outdoor

(continued on page 160)

"PEOPLE WOULD
SEE US AND GO,
'THEY'RE NOT
GONNA LIVE
ANOTHER
THREE
MONTHS.'"

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FLASH AND BURN

HE'S GOT CHOPS, STYLE AND—ON AVENGED SEVENFOLD'S TOUR FOR THEIR LATEST ALBUM, *NIGHTMARE*—PLENTY OF PYRO. **SYNYSTER GATES** SHOWS WHY HE'S ONE OF THE HOTSHOTS ON OUR LIST OF 30 COOLEST GUITARISTS. *By Richard Bienstock • Photograph by Ross Halfin*

NOWADAYS, THE METAL WORLD is jam packed with young guitarists who can tap, sweep and shred with dizzying dexterity. But you'd be hard pressed to find one who can do it all with as much skill and style as Avenged Sevenfold's Synyster Gates. Though thoroughly modern in his approach to his instrument, the flashy and colorful Gates (born Brian Haner, Jr.) is also something of a throwback to an era when guitar icons were celebrated for not only what they played but also how they looked when playing it. "It's very important to focus on the music first," the 29-year-old guitarist acknowledges. "That's always number one. But after that, it's extremely important to just have fun with what you're doing."

Gates and Avenged Sevenfold's adherence to the last part of this statement has helped to make the group one of the most successful acts in metal—as well as one of the most divisive when it comes to metalheads. But while the band has weathered its fair share of criticism for mining a sound and look viewed by some as excessive and flamboyant, Avenged Sevenfold are arguably one of the most exciting acts on the metal landscape. Certainly, their guitar credentials are unassailable: Gates and co-axman Zacky Vengeance form an airtight rhythm tandem, and as a lead player, Gates exhibits a technical grasp on his instrument that is seemingly a step beyond most of his metal contemporaries.

Which, given his background, is not surprising. The son of a session guitarist father who has worked with everyone from Frank Zappa to Tower of Power, Gates as a teenager attended GIT, where he studied jazz and fusion styles. While he cut his guitar teeth on metal, he is also heavily influenced by such jazz and fusion giants as Joe Pass, Frank Gambale, Robben Ford, Allan Holdsworth and, in particular, Barney Kessel. "When I was 18 and just a complete dickhead and wanting to play shit way over everybody's head, Kessel was my guy," he says.

Though Gates originally planned to follow in his father's footsteps and make his name as a session ace, in 1999 he joined up with the then-fledgling Avenged Sevenfold, whose drummer, Jimmy Sullivan (a.k.a. The Rev), he had previously collaborated with in a side band. "I wouldn't be one-third of the player I am today if it wasn't for Avenged," he says. "They're an inspiring group of guys, and I'm constantly challenged to write things beyond my ability and then figure out how to play them."

On *Nightmare*, Avenged Sevenfold's fifth and newest full-length (and first since the Rev's death, at the age of 28, this past December), Gates pulls from an ever-widening bag of tricks. Songs like the title track and "Welcome to the Family" feature the type of blistering, precision shredding that is the guitarist's stock in trade, though there are also some less characteristic moments, such as the smooth, singing leads on the ballad "So Far Away" and what

he describes as the "dirty slide guitar" lines on "Tonight the World Dies." "I do some cool call-and-response stuff with Matt [singer M. Shadows] on that one," Gates says. "I don't really play a lot of slide in general, but it was fun getting into that style and exploring it."

By his own assessment, Gates says that it is his facility at playing what the song requires that is key to his success as a guitarist. "In a studio situation, I'm able to dig deep and come up with stuff that all the guys think fits the vibe of the song," he says. "And I think that's partly due to the fact that I grew up listening to just about everything under the sun. I'm very open to music, and I like to do things in a traditional and musical way. For example, if I'm soloing on a ballad, I don't want to play fast; I want to play slow and melodic. Or on a song like 'Dear God' [from 2007's *Avenged Sevenfold*], which has a country-ish vibe, I don't want to play like myself—I want to play like a country guy. I always try to fit the song to the best of my ability."

That said, at times Gates' playing, and his band's music in general, has threatened to be overshadowed by the group's over-the-top look. "We were always image conscious and interested in putting on a show," Gates says unapologetically, while also noting that in recent years their appearances have been somewhat toned down. "I cringe at some of the shit I used to wear three or four years ago," he says, with a laugh. "The crazy mascara, some of the clothes—I looked like, I don't know, a buff Tonto or something. But as you get older you become more fearless and confident, and you find your own style."

Asked to cite examples of guitarists who mine that perfect combination of style and substance, Gates points to players like Slash and Joe Perry, with whom he shares the cover of this issue of *Guitar World*. "Joe has never written a bad solo, in my opinion," he says. "He's a brilliant player, and he looks good doing it. And when I was growing up, Slash was the guy, for sure. The hat, the guitar, the 'November Rain' video where he's standing on the piano ripping that solo—he's the whole package. And I still consider him the best melodic player of all time."

In Gates' opinion, it is melody above all else that is key to a good guitar solo. "That's the number-one thing," he says. "Even if it's fast, it's gotta be tasteful. You want to blow kids' minds, but you also want what you're playing to sound good to their ears."

Avenged Sevenfold are currently gearing up to blow minds on this summer's inaugural Rockstar Uproar tour, which they're coheadlining with Disturbed. Though he's hesitant to

give away any specific details about their stage show, Gates assures that, in true Avenged Sevenfold style, their set will be a spectacle. "All I can say is it's just fucking nutty. It's like a completely different world. There's a lot of fire. There's a lot of staging. It's gonna horrify parents, and kids are gonna fucking love it." He laughs. "I always hate it when people say, 'This has never been done before,' but I've been searching around online, and so far I haven't seen any other band that's done some of this shit." **GW**

"I CRINGE AT SOME OF THE ST I USED TO WEAR THREE OR FOUR YEARS AGO."**





From Keef to Muddy, from Hetfield to Buddy! *Guitar World* celebrates the players whose talents, attitude and style have made the guitar the greatest instrument ever.

GUITAR PLAYERS ARE THE COOLEST creatures on this planet. Don't believe us? Consider Buddy Holly. Take away his guitar and he might as well be Melvin Poindexter, full-time accountant and part-time carnival geek. Give him a Stratocaster and suddenly he's dumping Peggy Sue Gerron and shacking up with Maria Elena Santiago, *una caliente Latina*!

In fact, guitarists are on a whole different planet when it comes to defining cool. When you play guitar, you can get away with all kinds of acts normal people could never attempt. Face it: an ordinary dude could not walk down the street wearing a leopard-skin jacket, high-heel cowboy boots, flowing silk scarves and dozens of silver bangles without getting beaten up within minutes. But put a guitar case in that dude's hands and suddenly grown men want to buy him a drink, and ladies slip him their phone numbers. Or try doing Chuck Berry's famous duck walk without a guitar; people will think you're mental. But do it with a guitar and they'll pelt you with a sea of money and panties.

Since guitar players are automatically cool, that means cool guitar players are the coolest of the cool. In this issue, we exalt this elite class of cold—the players who even we would sell our wives and first born just to have some of their mojo rub off on us. Some of them are pioneers who paved a bold, daring path to define new styles of cool, while others are simply the kind of guitarists we want to be when we never grow up (which is part of being cool). These people are the real reason why the guitar remains the world's most popular instrument, so let's all raise our headstocks and give them a 21-power-chord salute.

BY ALAN DI PERNA, CHRIS GILL AND RICHARD BIENSTOCK



JAMES HETFIELD

BORN August 3, 1963

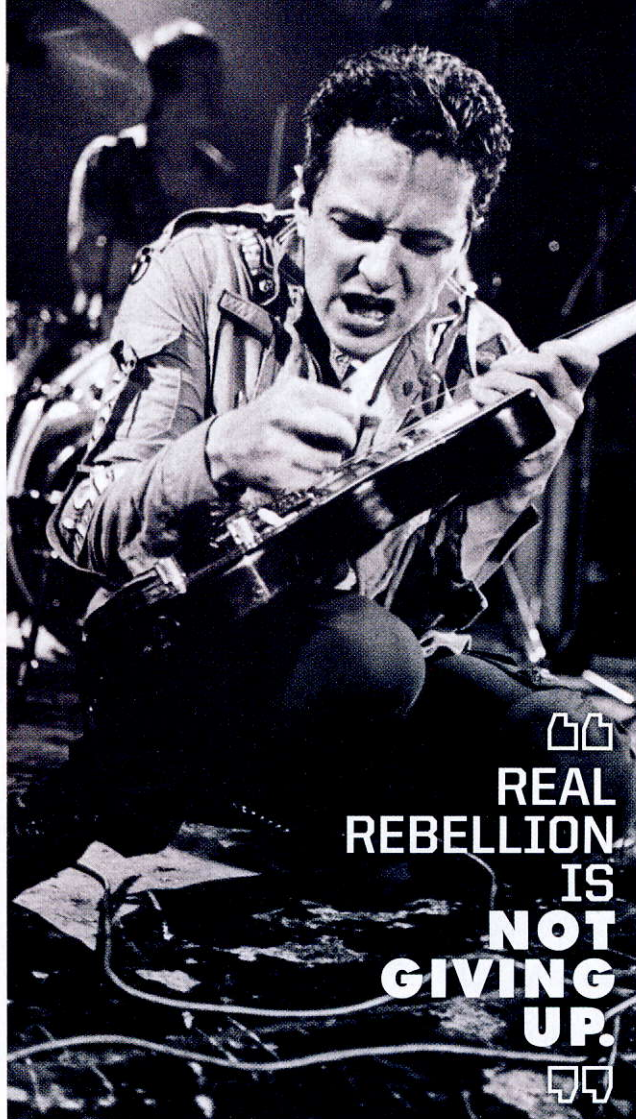
BAND Metallica

ICONIC GUITAR 1984 Gibson Explorer

COOLEST RIFF "Leper Messiah"—*Master of Puppets*

MOST METAL GUITARISTS would kill to have half of the power and precision of James Hetfield's right hand, not to mention his ability to write the most devastating riffs known to mankind, from "Seek and Destroy" and "Creeping Death" to "Enter Sandman." Of course, most musicians with skills comparable to Hetfield's have such big egos that they become the targets of our murderous intentions.

That's not the case with Hetfield. Years of hard-earned success and fame have not changed his down-to-earth attitude. Even though he has become one of the world's richest rock stars, he hasn't married a supermodel or become a pompous art collector. Instead, he's remained true to his working-class roots, spending his spare time building incredibly cool kustom cars and cruising the streets with his car club buddies, the Beatniks of Koolsville. His kustom masterpieces like "Slow Burn" (a 1936 Auburn boat-tail speedster), "Skyscraper" (a 1953 Buick Skylark) and his daily driver known as "The Grinch" (a 1952 Oldsmobile) are drivable works of art that defy the bland Toyota Priuses, Lexuses and Land Rover SUVs of his Northern California environs like a stiff middle-finger salute wearing a skull ring.



JOE STRUMMER

BORN August 21, 1952 (died December 22, 2002)

BANDS The Clash, Joe Strummer and the Mescaleros

ICONIC GUITAR 1966 Fender Telecaster

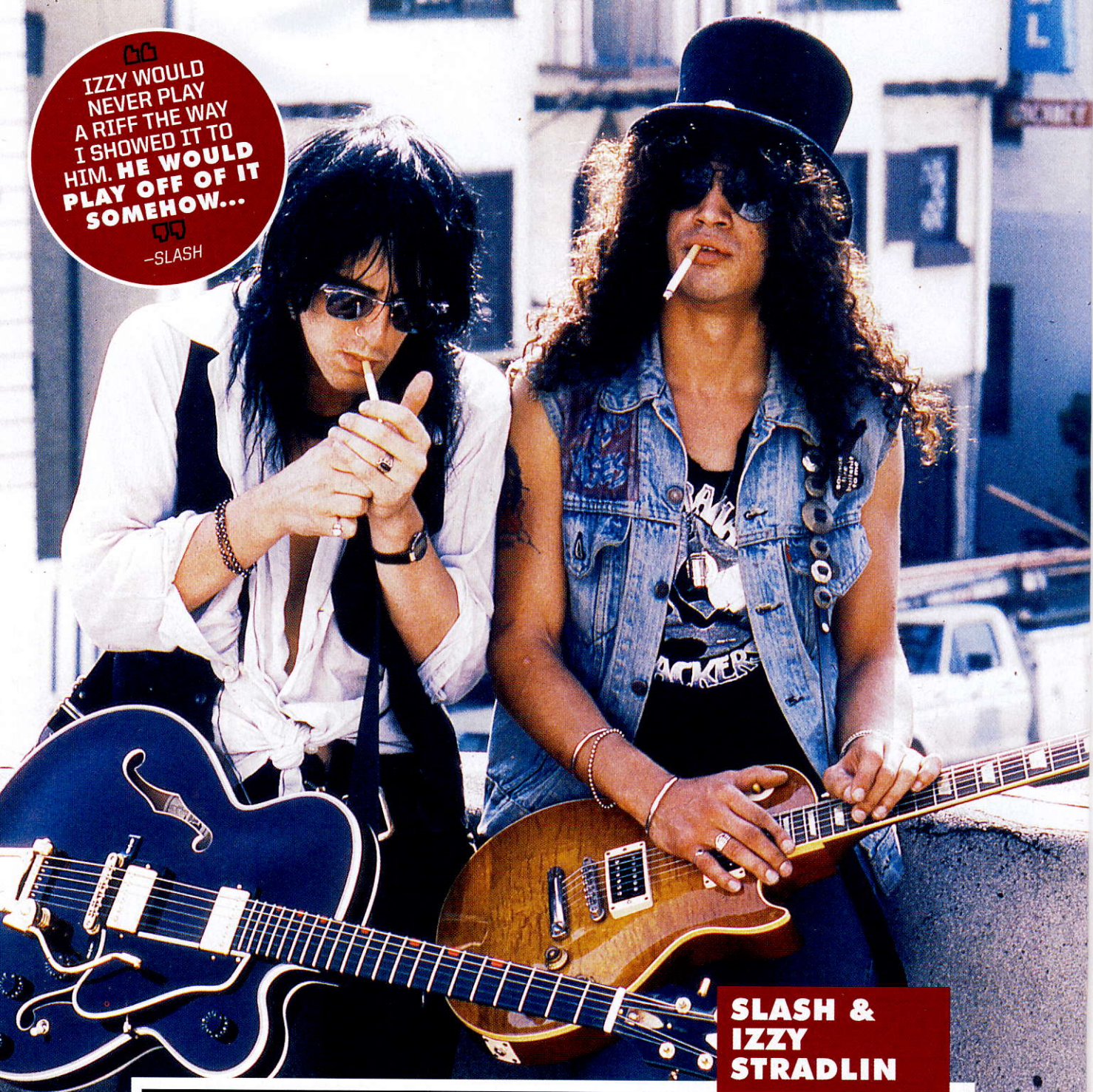
COOLEST RIFF "Train in Vain"—*London Calling*

JOE STRUMMER WAS far from the most proficient rhythm guitarist in punk rock, and his tone was often downright wimpy. Yet you'd never find a punk rocker who didn't want to be just like him. Whereas most punk guitarists found inspiration from the same hard rock and proto-metal players that they pretended to despise, Strummer was influenced by reggae, rockabilly, soul, ska and even early New York rap music when most of the world still hadn't heard of the Sugarhill Gang. Those influences helped him develop a truly unique rhythm guitar style that no one has been able to duplicate since.

Perhaps the coolest thing about Joe Strummer is no one could ever predict what he would do next. In 1981, the Clash played 17 consecutive nights at the 3,500-capacity Bond's International Casino nightclub in Manhattan, but when they returned to New York the next year they played two sold-out shows at Shea Stadium as an opening act for the Who. Julien Temple's documentary, *Joe Strummer: The Future Is Unwritten*, reveals what many would perceive as Strummer's flaws: from his hippie squatter roots to the way he dissed former bandmates during the Clash's last gasps. But ultimately, Strummer was a man who simply did what he wanted to do without giving a shit what anybody else thought.

IZZY WOULD
NEVER PLAY
A RIFF THE WAY
I SHOWED IT TO
HIM. HE WOULD
PLAY OFF OF IT
SOMEHOW...

—SLASH



SLASH & IZZY STRADLIN

ROCK MUSIC HAS produced some memorable tandem guitar teams: Keef and Ronnie, Angus and Malcolm, Glenn Tipton and K.K. Downing to name a few. But Slash and Izzy Stradlin, with the original lineup of Guns N' Roses, have to go down as one of the coolest duos ever. Gutter rats Slash and Izzy had just enough yin and yang going on to provide the color and contrast that made them more than the ordinary lead and rhythm guitar team. Both loved similar bands, like Aerosmith and Led Zeppelin, but Izzy's tastes leaned more toward groove-oriented bands like the Rolling Stones and the Doors, with a healthy dose of punk rock thrown in, while Slash loved guitar heroes like Michael Schenker and Jeff Beck. The combination of Slash's rough-edged pyrotechnic solos and Izzy's raw power chords and off-kilter rhythms resulted in an unusual mish-mash with massive crossover appeal that metalheads, punks, glam poseurs, pop fans and classic rockers loved alike.

Slash and Izzy also made vintage guitars cool again, strapping on Gibson Les Pauls, Telecasters and ES-175 hollowbodies when most guitarists were playing DayGlo superstrats, pointy metal weapons or minimalist headstock-less Stein-bortions. Balding guitar players also have Slash and Izzy to thank for making hats fashionable rocker attire during a time when big hair was all the rage.

BORN July 23, 1965 (Slash);
April 8, 1962 (Izzy)

BAND Guns N' Roses

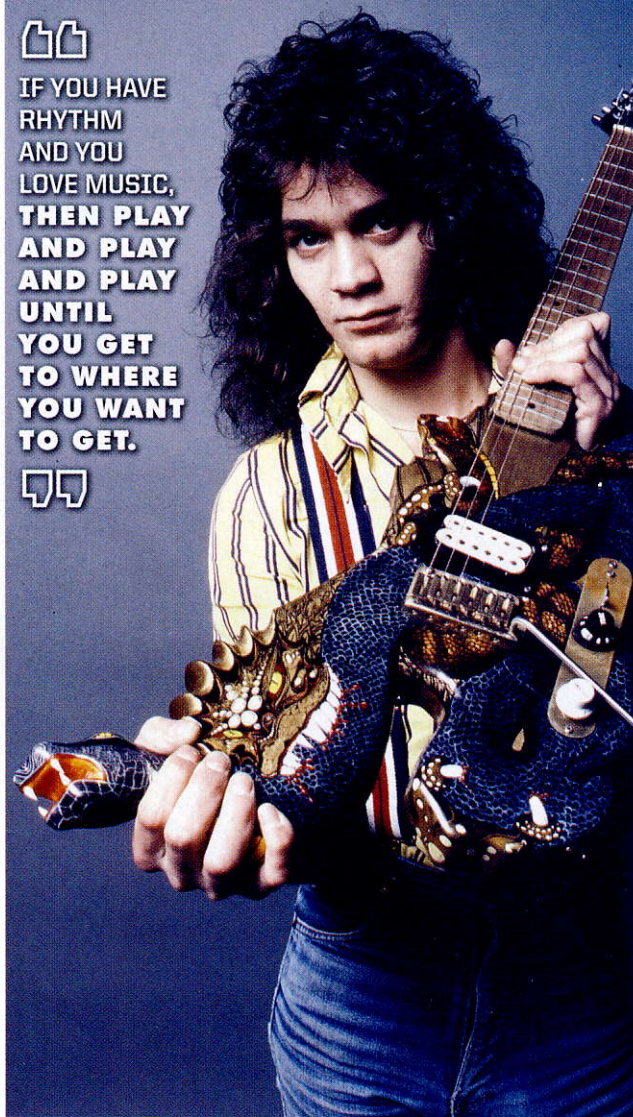
ICONIC GUITAR 1985

Gibson Les Paul Standard
(Slash), Gibson ES-175 (Izzy)

COOLEST RIFF "Welcome
to the Jungle"—*Appetite for
Destruction*



IF YOU HAVE
RHYTHM
AND YOU
LOVE MUSIC,
**THEN PLAY
AND PLAY
AND PLAY
UNTIL
YOU GET
TO WHERE
YOU WANT
TO GET.**



JIMI HENDRIX

BORN November 27, 1942 (died September 18, 1970)

BANDS The Jimi Hendrix Experience, Band of Gypsies

ICONIC GUITAR Fender Stratocaster

COOLEST RIFF "Machine Gun"—*Band of Gypsies*

MOST GUITARISTS view the guitar in terms of scales to master and tones to tame, but Jimi Hendrix viewed the instrument as an open canvas for his imagination, pulling sounds out of his Stratocaster and Marshall stacks that no one previously knew the guitar was capable of making. The first guitarist to chain effect pedals together, Hendrix combined their tones and textures with whammy bar squeals and growls and unorthodox playing techniques to make the guitar sound like a symphony, animals, armies or the far reaches of outer space. While most Sixties psychedelic music was banal bubblegum pop with fuzz-tone guitar hooks, Hendrix made music that actually sounded like a trip after ingesting a cocktail of LSD, mushrooms and THC.

What makes Hendrix stand out is how he could play chilling, beautiful music without the sonic bombast as well. Naked, unadorned songs like "Little Wing" and "Red House" still burn with intensity even without sound effects and studio trickery, showing Jimi's uncanny ability to speak through his instrument. His playing shocked, awed and frightened even Eric Clapton and Jeff Beck, who still view Hendrix as some sort of supernatural, mythical being. Of course, they may have also been scared of how Jimi could make even a puffy shirt and a marching band jacket look fashionable.

EDDIE VAN HALEN

BORN January 26, 1955

BAND Van Halen

ICONIC GUITAR Homemade "Frankenstein" Strat

COOLEST RIFF "Panama"—1984

EDDIE VAN HALEN forever changed the way that the guitar is made and played, but that's not why he's cool. Sure, he's single-handedly responsible for the whole hot-rodded guitar and amp phenomenon that brought companies like Jackson and Charvel fortune, techs like Jose Arredondo and Lee Jackson fame and inventors like Floyd Rose immortality. Yes, he perfected the two-handed tapping technique that made the guitar sound like a fucking synthesizer. And, okay, he crafted a legendary sound that guitarists are still trying to duplicate today.

But what makes Eddie cool is his attitude—especially how he makes work seem like it takes no effort at all. While he could put out an album of his farts or slap his name on any shitty guitar and still make millions, he is a painstaking perfectionist who spent years agonizing over every minute detail of his EVH Wolfgang guitar and EVH 5150 III amp before offering it to the public and who has refused to release a new Van Halen album until he feels it's ready. Even after splitting with Valerie Bertinelli after 26 years of marriage, surviving battles with alcohol and cancer and enduring the presence of David Lee Roth and Sammy Hagar for most of the last 38 years, nothing has wiped the big, warm, friendly smile off of his face.



MY BROTHER VERNON
RECORDED A SONG CALLED
'REMEMBER YOU'RE MINE.'
[POP SINGER] PAT BOONE
COVERED IT AND KILLED
[VERNON'S] CAREER.
**THEN GOD GAVE ME
'RUMBLE'—BLAM!—
HE ZAPPED IT INTO
ME. I TOLD VERNON,
'LET'S HEAR PAT
BOONE COVER THAT!'**

LINK WRAY

BACK IN 1958, most guitarists and guitar amp designers tried to avoid distortion. Not Link Wray. When he recorded his instrumental "Rumble," Wray poked holes in the tweeters of his Premier Model 71 amp to make it sound even more nasty and distorted than it could on its own.

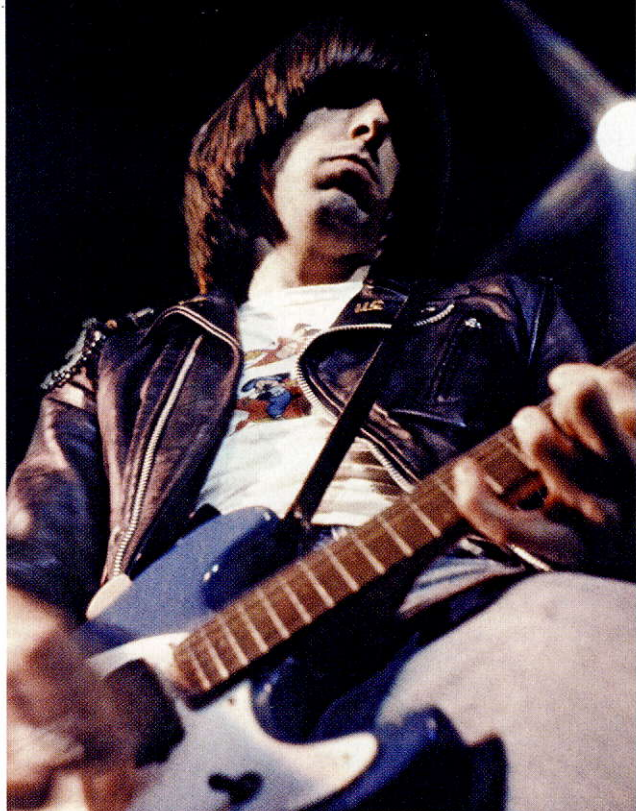
A direct line can be drawn from "Rumble" to "My Generation," "Anarchy in the U.K." and "Smells Like Teen Spirit." The song is often credited as the origin of the power chord, but it also heralded the transformation of rock from the music of youth to the soundtrack of juvenile delinquency. Several radio stations banned "Rumble" because they thought it was too sexy, raunchy and violent. Wray even dressed like a juvenile delinquent, embellishing his greasy black pompadour with a leather jacket, jeans and shades at a time when most white rock and rollers still took fashion cues from Perry Como and Bing Crosby.

Wray kept the hits coming through the Sixties, issuing singles like "Jack the Ripper," "Ace of Spades," the manic "Run Chicken Run," the appropriately titled "The Fuzz" and the coolest version of the *Batman* theme ever. Wray rocked hard until the end, playing his last gig only four months before he passed away at the age of 76.

BORN May 2, 1929 (died November 5, 2005)

BANDS Link Wray and the Ray Men, Robert Gordon
ICONIC GUITAR Supro Dual Tone

COOLEST RIFF "Run Chicken Run"—*Rumble: The Best of Link Wray*



JOHNNY RAMONE

BORN October 8, 1948 (died September 15, 2004)

BAND The Ramones

ICONIC GUITAR Mosrite Ventures II

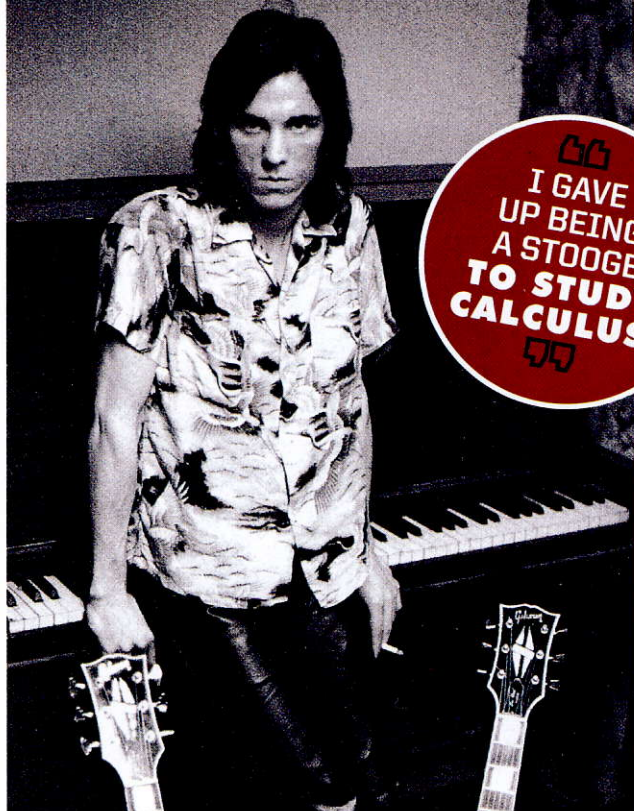
COOLEST RIFF "Blitzkrieg Bop"—*Ramones*

I F EVER THERE WERE a forensic investigation to identify the true biological father of punk rock guitar, all DNA evidence would point clearly to Johnny Ramone. The guitar style that people most associate with punk—briskly downpicked barre chords executed with blinding precision at breakneck tempos and marshaled in service of concise catchy song structures—is the invention, progeny and proud legacy of the man born John Cummings on Long Island, New York.

Johnny was a strange case, a rock and roll outsider who was obsessed with uniformity. And that obsession helped forge the Ramones aesthetic: the identikit leather jackets and ripped jeans worn by each band member, the single surname shared by all four (in the absence of any actual familial kinship) and the terse pacing of the music itself, with not a single excessive note or lyrical utterance. It all added up to a cartoonish minimalism that struck a vital cultural nerve when the Ramones burst out of Manhattan's Lower East Side CBGB scene in the mid Seventies. They were the perfect antidote to the bloated self-indulgence of Seventies arena rock and the tendency—a hangover from the hippie era—for rock and rock musicians to take themselves way too seriously.

The Ramones were passionate about rock, without ever being pompous. Their songs cut right to the melodic and rhythmic core of great rock and roll. Johnny contributed song ideas and slashing guitar arrangements, but he also kept the whole thing on the rails. A straight guy in a world of addicts, perverts, weirdoes and psychos, Johnny's politics were dubious. But, like Mussolini, he made the Ramones' rock and roll train run on time for more than two decades.

John Cummings passed from this life in 2004 after a five-year fight with prostate cancer. But in the clashing clangor of Green Day, Rancid, Blink-182 and the next bunch of punk rock misfits rehearsing in some basement or garage, Johnny Ramone lives on.



I GAVE UP BEING A STOOGES TO STUDY CALCULUS.

JAMES WILLIAMSON

BORN October 29, 1949

BANDS Iggy and the Stooges, Iggy Pop

ICONIC GUITAR Gibson Les Paul Custom

COOLEST RIFF "Search and Destroy"—*Raw Power* (Iggy and the Stooges)

J AMES WILLIAMSON WAS the man who facilitated Iggy Pop's transition from self-lacerating Stooges frontman to solo artist, icon and all-around elder statesman of punk. In a way, Williamson was the only man for the job. He shared Iggy and the Stooges' Detroit garage rock roots and was a friend of Stooges founding guitarist Ron Asheton during the mid Sixties. But he also had his act way more together than any of the Stooges during their cataclysmic heyday.

By the early Seventies, the Stooges were two albums into their career and starting to come apart at the seams due to myriad drug problems and an overall lack of widespread commercial acceptance of their music. Williamson injected new life into the group, bringing an ideal balance of discipline and frenzy, best heard on the group's 1973 disc *Raw Power*, the album that launched thousands of punk and post punk bands (see story on page 74).

"I'm his biggest fan," the legendary Smiths guitarist Johnny Marr once said of Williamson. "He has the technical ability of Jimmy Page without being as studious and the swagger of Keith Richards without being sloppy. He's both demonic and intellectual, almost how you would imagine Darth Vader to sound if he was in a band."

Williamson went on to produce and play on Iggy's classic solo 1979 album *New Values*, which features gems like "I'm Bored" and "Five Foot One." The guitarist also played a key role on the follow-up disc, *Soldier*, anchoring a punk rock all-star lineup that included ex-Pistol Glen Matlock, Ivan Kral from the Patti Smith Band and Barry Adamson from Magazine.

Shortly after *Soldier*, Williamson took a hiatus from rock to study electronic engineering, becoming Vice President of Technology and Standards for Sony. When Ron Asheton died last year, Williamson took an early retirement from Sony and returned to his rightful place as the Stooges' guitarist. Expect more to come.



BUDDY GUY

BORN July 30, 1936

BANDS Solo, Muddy Waters, Buddy Guy & Junior Wells

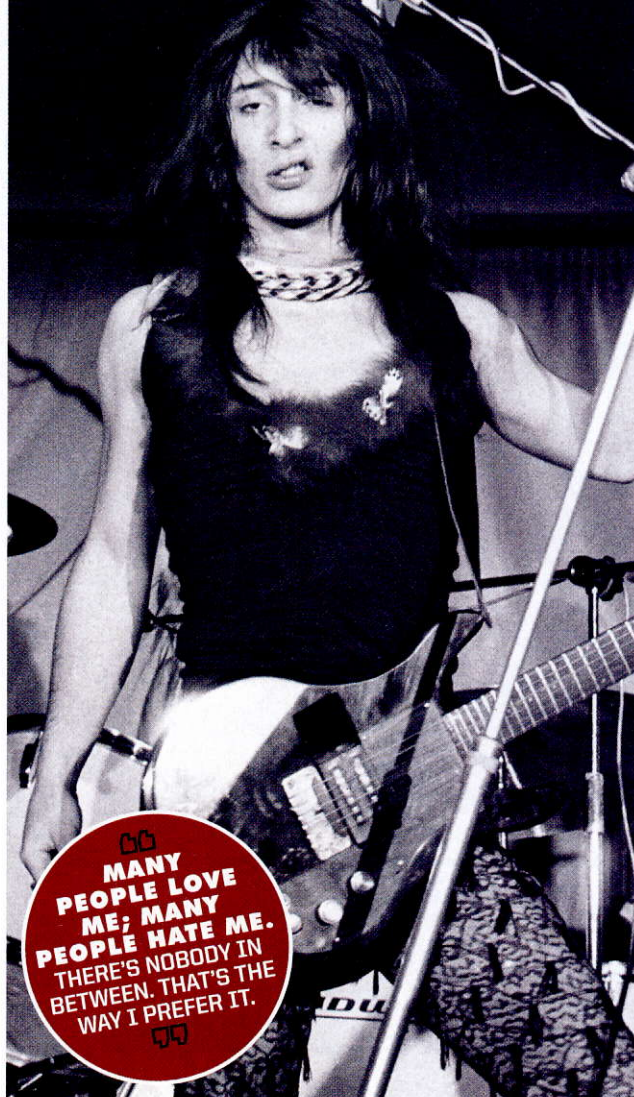
ICONIC GUITARS 1957 sunburst Fender Stratocaster, polka-dot Buddy Guy signature Fender Strats

COOLEST RIFF "The First Time I Met the Blues"—*Can't Quit the Blues*

BUDDY GUY IS our greatest living link to blues tradition—a man who sat and played with immortals like Muddy Waters, Howlin' Wolf, Willie Dixon and Otis Spann, and who still climbs up onstage at events like the Crossroads Festival to jam with greats such as Eric Clapton, Jeff Beck and Carlos Santana, not to mention newcomers like John Mayer. Clapton himself has repeatedly called Guy "the greatest living guitarist." Hendrix literally knelt at Buddy's feet in the late Sixties, the better to study his riffs.

Guy's secret? He combines an old-time blues feel with the technical facility of a modern guitar player. He was a youngster at the legendary Chess Records in early Sixties Chicago. Fresh up from Lettsworth, Louisiana, Guy was some 20 years junior to giants like Muddy Waters and Howlin' Wolf, yet old enough and gifted enough to share the studio with them. And when Cream, Hendrix and Led Zeppelin brought amped-up guitar hysteria to the fore, Buddy was still in his prime, ready, able and eager to join the fray.

He's still going strong today, an inspiration—and intimidation—to all who would strap on an electric guitar and dive deep into the mighty river that is the blues.



MANY PEOPLE LOVE ME; MANY PEOPLE HATE ME. THERE'S NOBODY IN BETWEEN. THAT'S THE WAY I PREFER IT.

JOHNNY THUNDERS

BORN July 15, 1952 (died April 23, 1991)

BANDS New York Dolls, the Heartbreakers, Gang War

ICONIC GUITAR Gibson Les Paul Jr.

COOLEST RIFF "Chinese Rock"—*Blank Generation: The New York Scene (1975-78)* (The Heartbreakers)

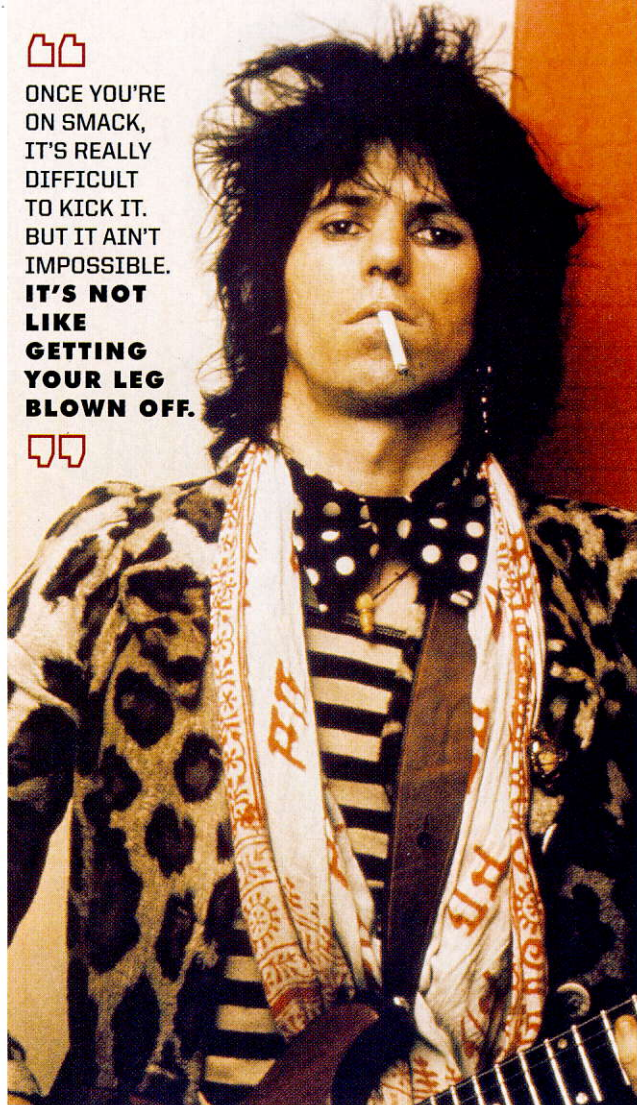
JOHNNY THUNDERS' SNOT-NOSED New York take on Keith Richards' cool is one of the pillars on which punk rock was built. An Italian-American guy (birth name John Anthony Genzale Jr.) from Queens, he was born a little too late to be part of the Sixties rock explosion. But the bands of that era were his influences, and he put his own spin on them in the early Seventies as the New York Dolls came together with Thunders on lead guitar.

Thunders had the riffs to match the glam-trash group's masacara. He took rock guitar and cooked it down to its essence, playing open chords and switchblade riffs that laid bare the amphetamine urgency behind the Dolls' concise, catchy tunes. The Dolls had split up by the time punk rock got underway in New York and London, but their influence was profoundly felt on both shores. Steve Jones of the Sex Pistols has repeatedly cited Thunders as a major influence, Dee Dee Ramone was a friend, colleague and drug brother, and Richard Hell played alongside him in the Heartbreakers.

While Thunders shared Keith Richards' appetite for excess, he sadly was not blessed with Keef's monumental endurance. Thunders died in New Orleans in 1991 under mysterious, although most likely drug-related, circumstances.



ONCE YOU'RE
ON SMACK,
IT'S REALLY
DIFFICULT
TO KICK IT.
BUT IT AIN'T
IMPOSSIBLE.
**IT'S NOT
LIKE
GETTING
YOUR LEG
BLOWN OFF.**



KEITH RICHARDS

BORN December 18, 1943

BANDS The Rolling Stones, the X-Pensive Winos

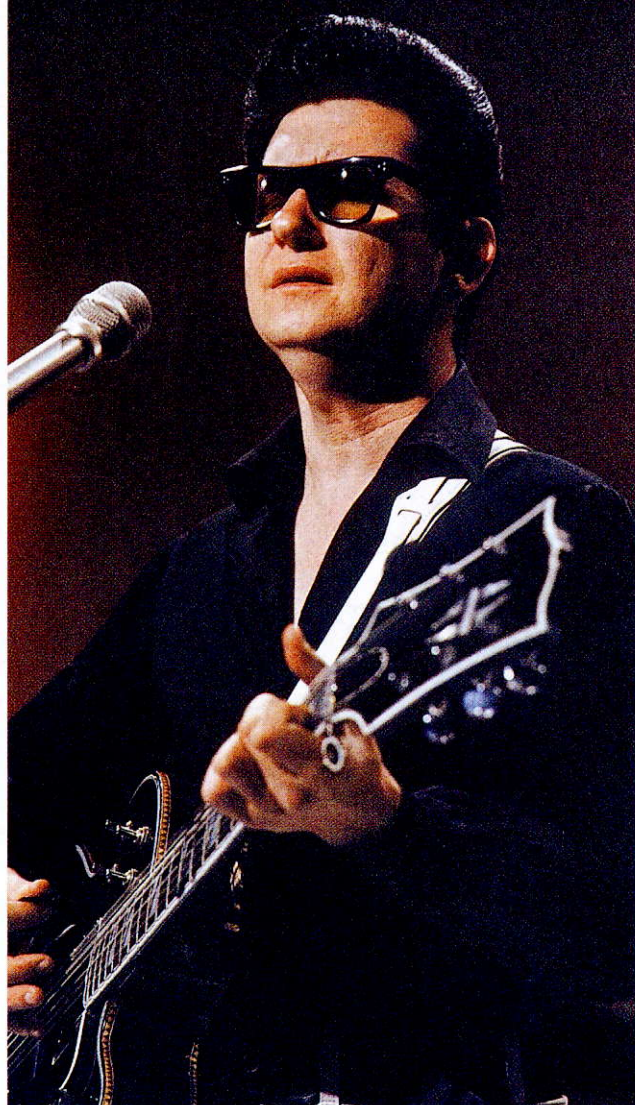
ICONIC GUITAR 1953 Fender Telecaster

COOLEST RIFF "[I Can't Get No] Satisfaction"—*Out of Our Heads*

KEITH RICHARDS HAS made living on the edge his life's mission. Grinning blissfully—and blatantly stoned—from mid-Sixties picture sleeves, lean and lanky, swathed in flowing scarves and stylish shades, he defined the look, the attitude and the swagger essential to the vocation of rock guitarist. From day one, his playing asserted the primacy of riffs and rhythm as the structural backbone of rock music. Following his lead, an entire generation discovered the ancient mysteries of the blues and learned to cultivate a little sympathy for the devil.

Effortlessness is the key to Keef's cool. He's sauntered down through the decades unfazed by stints in jail and hospital, heroin addiction, assorted femmes fatales, copious boozing, rampaging Hells Angels and assaults from fellow icons like Chuck Berry and Peter Tosh. Unconstrained by the grinding gradations of clock, calendar, public morality or legal prohibition, he has defined life on his own terms.

The same lawless sense of effortlessness defines his playing. Guitar slung low, cigarette dangling from his lip, he's never hyper, never tries too hard and always swings free of such limited concepts as lead versus rhythm. This is what enables him to get down to the raw truth of the groove.



ROY ORBISON

BORN April 23, 1936 (died December 6, 1988)

BANDS Solo, the Traveling Wilburys

ICONIC GUITAR Gibson ES-335

COOLEST RIFF "Oh, Pretty Woman"—*The Essential Roy Orbison*

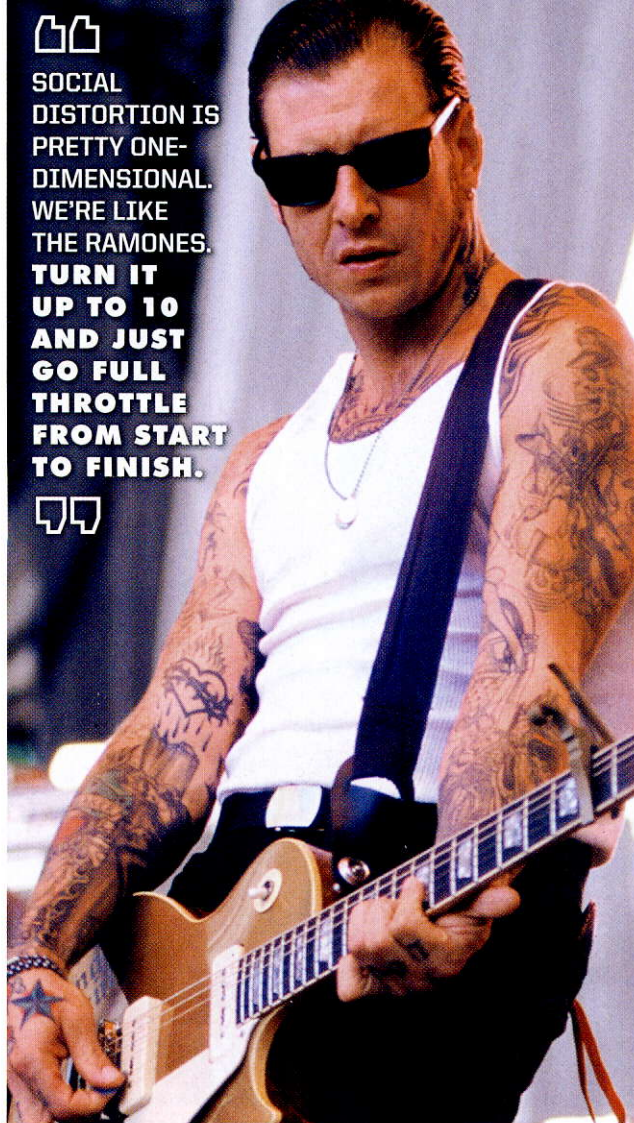
MOST PEOPLE THINK of Roy Orbison as the super-smooth crooner who sang songs like "Crying," "In Dreams" and "Only the Lonely." But Orbison was also a wicked guitar player, who ripped out several impressive solos on early Sun Records singles like "Ooby Dooby." In fact, Sun owner Sam Phillips was more impressed with Orbison's guitar playing than his singing during the early days of the rocker's career.

Although Orbison's good friend and Sun Records labelmate Johnny Cash may be known as "the Man in Black," Orbison habitually dressed from head to toe in black in the early Sixties, a decade before Cash adopted his dark uniform. Even Orbison's raven hair and impenetrable jet Ray-Bans were blacker than the cover to Spinal Tap's *Smell the Glove*, adding to his alluring persona as a mysterious, brooding *artiste*.

By 1964, most of Orbison's early rock and roll contemporaries were either dead, strung-out on drugs, in jail or making crappy movies, but Orbison's musical career still hadn't reached its peak. In between the ballads, he recorded singles like "Mean Woman Blues" (check his wild guitar solo) and "Oh, Pretty Woman" that showed upstarts like the Beatles, the Animals and the Rolling Stones that Americans still could rock harder than any Brit.



SOCIAL
DISTORTION IS
PRETTY ONE-
DIMENSIONAL.
WE'RE LIKE
THE RAMONES.
**TURN IT
UP TO 10
AND JUST
GO FULL
THROTTLE
FROM START
TO FINISH.**



MIKE NESS

BORN April 3, 1962

BANDS Social Distortion, Easter, solo

ICONIC GUITAR 1971 Gibson Les Paul gold top with Seymour Duncan P-90s

COOLEST RIFF "Ball and Chain"—*Social Distortion*

BULL NECKED and heavily tattooed, Mike Ness is not the kind of guy you'd want to mess with. The Southern California guitarist, singer and songwriter has known good times and bad, punching his way out of a serious drug addiction in the mid Eighties. He has funneled these experiences into some of the most hard-hitting, plain-dealing rock songs to come out of the SoCal punk milieu. Ness launched Social Distortion in 1978. Initially a hardcore act—in fact one of the most vital bands on the Orange County beach town/skater hardcore scene—Social Distortion morphed over the years into a vehicle for Ness' ever-evolving narrative songwriting gift, dedicated to a few simple-but-slamming guitar chords and lyrics that recount life's hard lessons.

An avid skateboarder and hot-rod enthusiast, Ness epitomizes working-class Southern Californian culture. Springsteen comparisons are always dangerous, but the Boss did appear on Ness' 1999 solo disc *Cheating at Solitaire*. Springsteen also named Social Distortion's *Heaven and Hell* as his favorite record of 1992. Brian Setzer is another kindred spirit and musical collaborator. Ness is one skate punk kid who has stood the test of time.



JAMES HONEYMAN-SCOTT

BORN November 4, 1956 (died June 16, 1982)

BAND The Pretenders

ICONIC GUITAR 1980 custom metal-front Zemaitis

COOLEST RIFF "Tattooed Love Boys"—*The Pretenders*

JAMES HONEYMAN-SCOTT'S moment in the spotlight was far too brief. He recorded only two albums with the Pretenders before he died of heart failure, but those tracks revealed incredible talent and versatility that quickly made him the most revered guitarist to emerge during the early days of post-punk new wave. Honeyman-Scott's solos were concise and economical, getting the point across in only a few measures. His solo on "Kid" is a pop song unto itself that evokes the Beatles' finest melodic moments, while his three- and four-second bursts on "Tattooed Love Boys" unleash more emotion, fire and style than most guitarists can convey in an extended 15-minute solo.

Unlike most new wave guitarists at the dawn of the Eighties, Honeyman-Scott had impeccable fashion sense. He always maintained a timeless detached rocker look, and his aviator shades, medium-length shag haircut, suit jacket and jeans attire never really went out of style, unlike the geometric haircuts and DayGlo suits that many of his contemporaries wore. He always played the coolest guitars onstage as well, from classic Gibson Les Pauls and Firebirds to custom-made Hamers and Zemaitis metal-front guitars. He even married a model with coolest imaginable name for a guitarist's girlfriend—Peggy Sue Fender.

THE

100

COOLEST GUITARS



ALL GUITARS ARE COOL IN THEIR OWN WAY, but a handful of guitars simply make us weak in the knees every time we see and play them. To us, the following guitars are perfect 10s—they look incredible, sound amazing, play like a dream and get our mojo working.

BY CHRIS GILL



1. B.C. RICH MOCKINGBIRD

With just the right blend of pointy edges and sexy curves, the B.C. Rich Mockingbird manages to look classy and dangerous at the same time. Players like Joe Perry, Rick Derringer and Elliot Easton made the Mockingbird a serious object of many guitarists' lust during the Seventies, and that feeling never subsided as Slash, Kerry King and Chuck Schuldiner flipped their own Birds during the Eighties. While the Mockingbird may not sound like every guitar under the sun (as its name suggests), this Bird truly sings.



2. DYER STYLE 8 SYMPHONY HARP GUITAR

Most acoustic guitars look pretty much the same, but a Dyer harp guitar—with six sympathetic bass strings and an elongated resonant chamber that extends all the way above the six-string neck—is truly unique. The chamber, sympathetic strings and second sound hole give the guitar huge, lively tone that projects to the player as well as the audience and sounds like an expensive studio reverb unit. The ornate Style 8 version sounds as majestic as it looks, and playing one is pure acoustic nirvana.



3. FENDER STRATOCASTER

The Strat has remained the world's most popular guitar for the past five decades, not only because it's extremely versatile, sounds great and has a whammy bar that actually works but also because it still looks as fresh and futuristic today as it did in 1954. Sure, everybody and his mother has played a Strat at some point, but when a single guitar model can produce the rainbow of tones we've heard from Jimi Hendrix, Jeff Beck, Stevie Ray Vaughan, Eric Johnson and numerous others, suffice to say its potential still hasn't been fully tapped.

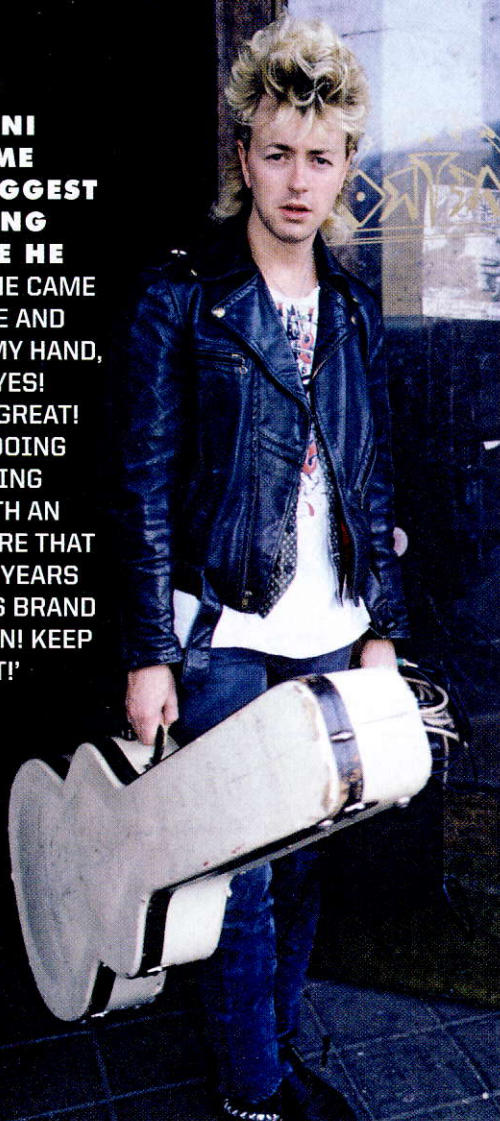


4. GIBSON EDS-1275 DOUBLE NECK

What's better than a Gibson SG? How about two of them spliced together with six- and 12-string necks? While the extremely heavy Gibson EDS-1275 double-neck may be as popular with chiropractors as it is with adventurous guitarists like Jimmy Page, Alex Lifeson and Claudio Sanchez, its glorious ringing tones—especially when both necks are engaged and the 12-string neck resonates sympathetically as you play the six-string neck—are worth the weight. Changing all 18 strings may be a bitch, but hey, that's what roadies are for. ▶



HENRY MANCINI GAVE ME THE BIGGEST BLESSING BEFORE HE DIED. HE CAME UP TO ME AND SHOOK MY HAND, GOING, 'YES! THIS IS GREAT! YOU'RE DOING SOMETHING NEW WITH AN OLD GENRE THAT DIED 50 YEARS AGO! IT'S BRAND NEW, MAN! KEEP DOING IT!'



BRIAN SETZER

BORN April 10, 1959

BANDS Stray Cats, Brian Setzer Orchestra

ICONIC GUITAR 1959 Gretsch 6120

COOLEST RIFF "Runaway Boys"—Stray Cats

MOST MUSICIANS WHO revive a musical style from the past are like classic-car restorers, refusing to modify it in any way and insisting on keeping it exactly as it was back in the day. Brian Setzer is more like a hot rodder, keeping certain essential elements as a foundation but updating them with a lot more power, speed and style. With the Stray Cats he made rockabilly sound as dangerous as punk, and his fleet-fingered solos impressed even the most technically minded metalheads. He pulled off a similar feat in the Nineties with the Brian Setzer Orchestra, making big-band jazz appealing to rockers.

Although Gretsch went out of business and ceased making guitars about the same time that the Stray Cats emerged, Setzer helped bring the company back to life by showing players just how cool Gretsch guitars could sound. As a result, Setzer was the first artist since Chet Atkins to be honored with his own signature-model Gretsch guitar.

For those of us who dread Christmas music, Setzer's holiday collections with the Brian Setzer Orchestra provide relief, giving guitar fans plenty of shredding solos to enjoy in between schmaltzy verses about figgy pudding and some fat, creepy man in red velvet pajamas.

DJANGO REINHARDT

BORN January 23, 1910 (died May 16, 1953)

BAND Quintette du Hot Club de France

ICONIC GUITAR Selmer Modèle Jazz

COOLEST RIFF "Mystery Pacific"—*The Very Best of Django Reinhardt*

ELECTRIC GUITARISTS like Charlie Christian and T-Bone Walker rightfully get a lot of credit for introducing the concept of the single-string electric guitar solo, but many historians forget that Belgian Gypsy guitarist Django Reinhardt was shredding the strings a few years before those gents—and he didn't need electricity. The acoustic solos Reinhardt recorded with the Quintet of the Hot Club of France between 1936 and 1940 are simply astounding displays of virtuosity, melodic taste and speed that left indelible impressions on players throughout several generations, including Les Paul, Jimmy Page and Michael Angelo Batio.

Django didn't even need all four fretting fingers either, using only two left hand fingers to play complicated chords and hyper-speed solos (his third and fourth fingers were badly burned in a fire). Django's "handicap" later inspired Tony Iommi and Jerry Garcia to keep playing guitar after they permanently injured their fretting hands.

Django lived life as hard and fast as he played guitar. A notorious gambler, drinker, gourmand and womanizer, he died of a brain hemorrhage at the age of 43, but his solos continue to awe players today.

THE 10 COOLEST GUITARS



5. GIBSON EXPLORER

With a body shape that looks like a lightning bolt, the Gibson Explorer (and its various knockoffs by Hamer, ESP and others) simply looks like the ultimate metal guitar. Thanks to the extra body mass behind the bridge and its extended lower bass bout, the Explorer also sounds like the ultimate metal guitar, delivering exceptional low-end chunk and meaty midrange that makes most other guitars sound tiny and tinny. Even the nerdiest-looking player becomes an instant rock god when he straps on an Explorer. Just ask Rick Nielsen.



6. GIBSON LES PAUL TV MODEL

Guitar collectors may view the late-Fifties Les Paul Standard with its cherry sunburst finish and flame maple top as being like the girl you want to marry, but a Fifties Les Paul TV Model is more like the sleazy slut that satisfies your most primal needs and animal instincts. With its single P90 pickup, fat baseball bat neck and basic two-tone design motif, the TV Model is a reliable, no-frills tool that gets the job done faster than you can say, "Wham, bam, thank you ma'am!"



7. GRETSCH WHITE FALCON

The Gretsch White Falcon is the guitar equivalent of the Cadillac Eldorado. Big, luxurious and pimped out to the max, the White Falcon is the kind of guitar you want to play when you want to show off your wealth and taste. Fortunately, the White Falcon sounds as good as it looks. Although most guitarists associate it with country and rockabilly on the basis of its styling, it's also a wicked hard rock rhythm guitar that's often been the secret weapon of players like Malcolm Young and Billy Duffy.



8. IBANEZ ICEMAN

When Japanese guitar companies got tired of getting sued for copying classic American designs, Ibanez decided to make its own models to prove it had a few good design ideas of its own. The appropriately named Iceman model is cooler than frozen carbon dioxide, with plenty of sharp angles and a penile-looking treble-side cutaway horn that always impresses the ladies. Briefly discontinued in the Eighties, the Iceman has been going strong ever since Ibanez revived the model in the mid Nineties, allowing new generations of players to experience its frosty tones.



9. JACKSON KING V

The original Gibson Flying V looked pretty cool and futuristic when it came out in the late Fifties, but the Jackson King V with its slimmer and sharper lines offers 21st century styling that makes a vintage V look somewhat quaint and frumpy. The hockey-stick headstock and shark-fin inlays are metal-approved visual upgrades, but the availability of a Floyd Rose tremolo seals the deal for shred appeal. Dave Mustaine helped make the King V one of Jackson's best-selling models ever.



10. TRUSSART STEELCASTER

How can you make the Telecaster cooler than it already is? How about making it with a hollow body made of rusty metal that looks like it came from a Detroit scrapyard? The Trussart Steelcaster not only improves the Tele's look but also enhances its sound, giving it added honk and bite similar to a vintage National tricone. If rusty metal ain't your speed, you can also order the Steelcaster with the warm patina of antique copper or silver, the sheen of nickel or gold, or numerous other finish options and colors.

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THE BLUES
WAS IN ME
BEFORE I WAS BORN,
AND I'VE BEEN
PLAYING AND
LIVING IT EVER
SINCE.



T-BONE WALKER

BORN May 28, 1910 (died March 16, 1975)

BANDS Solo, Sebastian's Cotton Club Orchestra, Freddie Slack's Orchestra

ICONIC GUITAR Gibson ES-250

COOLEST RIFF "Strollin' with Bone"—*The Complete Imperial Recordings, 1950–1954*

AS THE FIRST blues guitarist to pick up an electric guitar and play single-string solos in the late Thirties, T-Bone Walker didn't just lay down the foundation for electric blues and rock and roll—he also built the first three or four floors. John Lee Hooker credits T-Bone Walker with making the electric guitar popular, claiming that everybody tried to copy T-Bone's sound. That's not an overstatement, as traces of T-Bone's influence can be heard in the early recordings of Albert, B.B. and Freddie King, Muddy Waters, and especially Chuck Berry, who adopted many of Walker's signature licks as his own.

A sharp-dressed, flamboyant performer who played the guitar behind his head and did the splits without missing a note, Walker helped reposition the guitar player from the sidelines to center stage, inspiring Buddy Guy, Jimi Hendrix and Stevie Ray Vaughan to copy his impossible-to-ignore moves. Walker's licks were so fresh and ahead of their time that his solos on the 1942 single "Mean Old World" and his 1947 breakthrough "Call It Stormy Monday" still inspire guitarists today.



JIMMY PAGE

BORN January 9, 1944

BANDS The Yardbirds, Led Zeppelin, the Firm, Coverdale/Page

ICONIC GUITAR 1959 Gibson Les Paul Standard

COOLEST RIFF "Black Dog"—*Led Zeppelin IV*

NORMAL PEOPLE define cool as laid-back, excellent or highly skilled, but most guitarists define cool as Jimmy Page circa 1975 in a black velvet bellbottom suit decorated with embroidered dragons, playing a Les Paul slung down to his knees. As the musical mastermind behind Led Zeppelin, one of the greatest rock bands of all time, Page elevated the guitar riff to an art form, crafting orchestrated overdubbed parts that bludgeoned listeners like the hammer of the gods.

Page's musical contributions with Led Zeppelin are well known to readers of this magazine, but here are some cool facts about him you may not know. As a session musician in the Sixties, Page played guitar on the singles "Gloria" by Them, "You Really Got Me" by the Kinks, "I Can't Explain" by the Who and "It's Not Unusual" by Tom Jones. He's owned homes previously lived in by Richard Harris, Michael Caine and Aleister Crowley, and his guitar collection consists of more than 2,000 instruments. The devil sold his soul to Jimmy to learn how to play the blues. As for that guy in the Dos Equis ads, forget him—Jimmy Page has already won the title of Most Interesting Man in the World.

10

COOLEST GUITAR

INSTRUMENTALS

**1. "REBEL ROUSER"****by Duane Eddy**

You can't have a bar fight in a redneck saloon without this archetypal twang masterpiece rocking along on the jukebox.

2. "RUMBLE"**by Link Wray**

One of the original badass guitar instrumentals, "Rumble" has it all: throbbing tremolo, dynamics, drama and the anguished cry of slashed speaker cones.

3. "MISERLOU"**by Dick Dale**

The King of Surf Guitar brought his Middle Eastern family background to the sunny beaches of Southern California to create this reverberated maelstrom of monstrous tone and minor-scale mystery.

4. "THE STUMBLE"**by Freddie King**

This scorching six-string shuffle has been assayed by greats like Peter Green and countless bar bands, but nothing beats Freddie King's original.

5. "STEPPIN' OUT"**John Mayall & the Bluesbreakers**

(BLUES BREAKERS WITH ERIC CLAPTON)
An essential 12-bar Clapton workout from the legendary "Beano" album.

6. "3RD STONE FROM THE SUN"**by Jimi Hendrix Experience**

(ARE YOU EXPERIENCED)

Soul music gets psychedelized in this spacey and highly influential early Hendrix instrumental classic.

7. "LED BOOTS"**by Jeff Beck** (WIRED)

The Seventies were in a slump until Jeff Beck put the rock back into jazz-rock fusion with this leadoff track from what may well be his greatest album.

8. "BLACK NAPKINS"**by Frank Zappa** (ZOOT ALLURES)

One of Zappa's most technically daunting guitar instrumentals also contains moments of sheer six-string poetry.

9. "ERUPTION"**by Van Halen** (VAN HALEN)

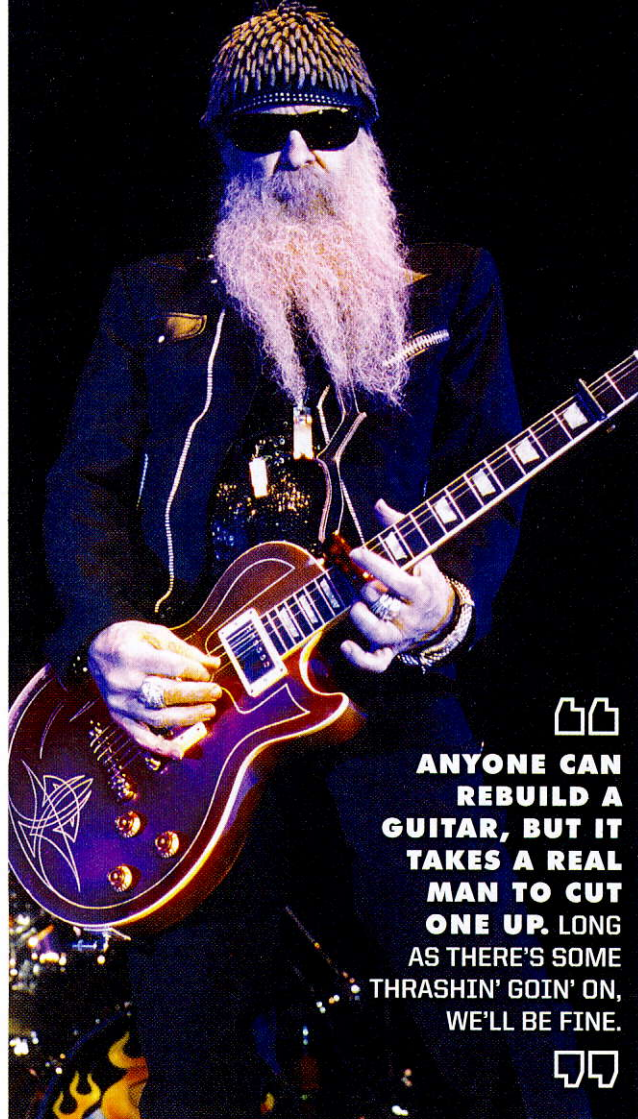
It's the track that got a million mooks tapping out arpeggios till their fingers fell off. Not one of them ever caught up with Eddie.

10. "THE ATTITUDE SONG"**by Steve Vai** (FLEX-ABLE)

This signature track from shred's mystical master strikes the perfect balance of astounding technique and compositional integrity. —Alan di Perna

JOHN PETRUCCI
10TH ANNIVERSARY

MUSIC-MAN.COM



ANYONE CAN
REBUILD A
GUITAR, BUT IT
TAKES A REAL
MAN TO CUT
ONE UP. LONG
AS THERE'S SOME
THRASHIN' GOIN' ON,
WE'LL BE FINE.

BILLY GIBBONS

BORN December 16, 1949

BAND ZZ Top

ICONIC GUITAR 1959 Gibson Les Paul Standard, a.k.a. "Pearly Gates"

COOLEST RIFF "Heard It on the X"—*Fandango!*

BUMPER-STICKER PHILOSOPHY says that he who dies with the most toys wins. If that's true, Billy Gibbons would be the hands-down champion. The sharp-dressed ladies man known to his friends as "the Reverend Willie G" owns more hot rods, Harleys, vintage and custom guitars, amps, stomp boxes, museum-quality African art pieces, cowboy jackets, tortoiseshell combs and cheap sunglasses than two dozen sultans of Dubai could ever hope to acquire. Every ZZ Top tour is a treat for guitar geeks, as Gibbons uses the occasions to unveil a six-string surprise. (Last year it was an elusive Gibson Moderne.)

But what really makes Gibbons cool is a certain undefinable quality called "vibe." Anyone who has ever met Billy and gotten to know him—however briefly—has an outrageous story to tell about the encounter. Gibbons has also twisted more than a few towering tall tales in his time, but his life is so surreal that it's hard to tell where the truth ends and the trip takes over. His colorful manner of speech, known as "Gibbonics," has made him one of *Guitar World's* favorite interview subjects, especially since his poetic ponderings are loaded with insight, wisdom and a unique sense of humor.



ZACKY VENGEANCE & SYNISTER GATES

BORN December 11, 1981 (Vengeance); July 7, 1981 (Gates)

BANDS Avenged Sevenfold (both), Pinkly Smooth (Gates)

ICONIC GUITARS Schecter Vengeance Custom (Vengeance); Schecter Synyster Custom (Gates)

COOLEST RIFF "Unholy Confessions"—*Waking the Fallen*

YOU'D BE HARD-PRESSED to find a more distinctive guitar tandem in modern metal than Zacky Vengeance (Zachary Baker) and Synyster Gates (Brian Haner, Jr.). From their sound, to their look, even to their names, the duo routinely go down guitar paths other metal axmen don't dare travel, spicing up Avenged Sevenfold's otherwise dark and aggressive attack with, among other things, hooky, major-key melodies, laid-back acoustic picking, buoyant, carnival-esque rhythms and a whole lot of style. They can also shred like nobody's business: Though Vengeance largely fills the role of rhythm player while Gates handles the majority of the solos, almost every A7X song finds the two locking up for at least one or two rampaging runs of dual-guitar harmony leads.

Vengeance and Gates' ascent to the top of the metal guitar heap did not always seem inevitable. Avenged Sevenfold began life as a somewhat traditional Orange County-style metalcore act, as evidenced on their 2001 debut, *Sounding the Seventh Trumpet*, for which Vengeance served as the primary guitarist. But the band has been reinventing and refining its sound ever since. By A7X's third effort, 2005's *City of Evil*, they had morphed into a swaggering, thrashy unit with an adventurous edge that showed itself in everything from the grand, instrumentally dense songs to the band's theatrical image. On 2007's self-titled effort and the new *Nightmare*, Avenged Sevenfold have continued to expand their sonic template, leaving Vengeance and Gates plenty of space to explore a range of different styles.

At the end of the day, however, metal is metal, and at its essence that means killer riffs and shredding solos, which the duo unleash in abundance. A7X staples like "Bat Country," "Almost Easy" and the latest single, "Nightmare," are chock full of blistering rhythms and finger-twisting, speed-of-light leads, while they tread that sweet spot between catchy melodicism and all-out aggression. As metal guitar continues to evolve in even faster and wilder ways, expect Vengeance and Gates to be two of the players leading the pack for a long time to come.

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THE 100 COOLEST GUITARISTS



MUDDY WATERS

BORN April 4, 1915 (died April 30, 1983)

BAND Solo

ICONIC GUITAR 1958 Fender

Telecaster

COOLEST RIFF "Rollin' and Tumblin'"
—*The Real Folk Blues*

THE FATHER OF ELECTRIC BLUES.

McKinley Morganfield was born in rural Mississippi, where he absorbed the folk blues stylings of Son House, Big Bill Broonzy and Robert Johnson. But in the Forties, he made the pilgrimage to Chicago, picked up an electric guitar and forged a bold new style all his own. He assumed the stage name Muddy Waters and released a series of historic recordings on the legendary Chess Records label. These discs established the quintessential Muddy Waters persona—the jive-talkin', sharp-dressed, tough-as-nails, mojo-workin' Hoochie Coochie Man.

Waters' confident, cocky vocal delivery was augmented by the knife-edge drama of his bottleneck guitar leads. This steely, highly electrified sound galvanized a new rising generation of British rock musicians when Muddy first visited those shores in 1958. A group of blues-crazy Brits even took their name from one of his songs: the Rolling Stones. The blues in general, and the recordings of Muddy Waters in particular, became the "roots music" for the youth counter-culture that sprang up in the Sixties. Countless bands, from the Stones on down, have assayed Waters classics like "Rollin' and Tumblin'," "Got My Mojo Workin'," "You Shook Me," "I Just Wanna Make Love to You" and "Mannish Boy." Leading rock publications *Rolling Stone* and *Mojo* also paid proud titular homage to Muddy Waters, who passed away in 1983. It's no overstatement to say that there would be no rock and roll had Muddy Waters not come along.

THE BLUES HAD A BABY,
AND THEY CALLED IT ROCK AND ROLL.



BILLY ZOOM

BORN February 20, 1948

BANDS X, Billy Zoom Band

ICONIC GUITAR Gretsch Silver Jet

COOLEST RIFF "Johnny Hit and Run
Pauline"—*Los Angeles* (X)

A S GUITARIST for the seminal punk band X, Billy Zoom played a key role in launching the L.A. punk scene in the late Seventies. His raw-nerved guitar work with X drew heavily on Fifties rockabilly, spelling out the connection between punk rock and the original rock and roll music.

But Zoom also served as the perfect foil for X's principal songwriters, singer Exene Cervenka and bassist John Doe, who were arty, bohemian denizens of hip L.A. environs like Silverlake and Venice. Zoom was a politically conservative Christian greaser from the notoriously uncool southern L.A. suburbs of Orange County. In the now-classic L.A. punk documentary *The Decline of Western Civilization*, he is famously shown refusing to get a tattoo.

But opposites not only attract—sometimes they also make groundbreaking music together. This is certainly true of Zoom's collaboration with Doe and Cervenka. Since that band broke up, Zoom has gone on to do session work with everyone from the late John Denver to the Raconteurs. He's also become semi-legendary as a guitar amp hotrod guru, having tweaked circuitry for Jackson Browne, the Black Crowes, Los Lobos, L7 and Social Distortion, among many others. (continued on page 162)



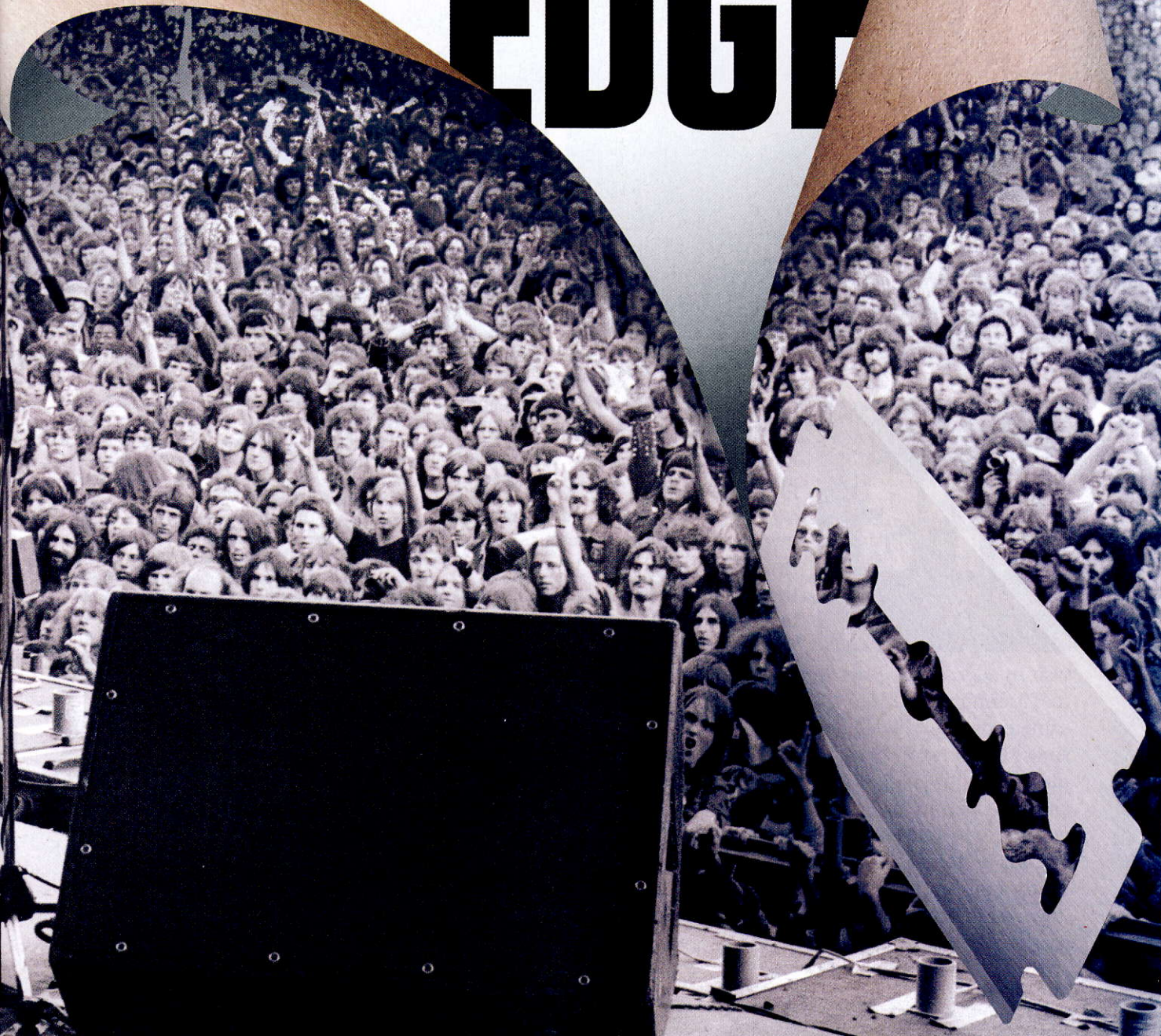


Thirty years ago, **JUDAS PRIEST** defined the cutting-edge sound of the New Wave of British Heavy Metal with *British Steel*. Rob Halford, Glenn Tipton and K.K. Downing recall the making of the group's groundbreaking classic album.

By JON WIEDERHORN :: PAGE 67 :: GW SEPTEMBER 2010

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RAZOR'S EDGE





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one of those legendary stories about a significant rock and roll moment. The time was 1980; the place was Tittenhurst Park, a 72-acre London estate previously owned by John Lennon. Judas Priest were renting the house while they wrote and recorded what was to become their landmark album, *British Steel*. Following a late-night visit to a local pub, Priest guitarist Glenn Tipton stumbled back to Tittenhurst and into the room where his rig was set up, the same room in which Lennon had filmed the video for his hitt song "Imagine." Flipping on his 50-watt Marshall stack, Tipton plugged in his 1961 Gibson Flying V and started jamming out a riff. ¶ Asleep in an upstairs bedroom, Rob Halford, the band's vocalist, was roused from his slumber by the sound of Tipton's guitar. He stormed downstairs to put an end to the racket. "I was pretty annoyed," Halford recalls. "I said, 'Glenn, can you turn that down a bit, because I can't sleep. It's four o'clock in the morning and you're living after midnight.'"

Tipton recalls, "I looked at Rob and smiled and said, 'Yeah, "Living After Midnight." That's a great song title. Check out these chord progressions I've been working on.'"

As the story goes, within hours of the incident Halford and Tipton had written "Living After Midnight," the song that propelled Judas Priest to stardom in North America and became a staple of rock radio. The tale of how Priest created one of their signature tunes is representative of the spontaneity of the *British Steel* sessions, during which the group was at the peak of its creative powers.

"That seemed to be the album that pulled everything together for Priest," says K.K. Downing, who with Tipton forms the band's guitar duo. "The riffs, the solos, the melodies were all there. And the look of the band had become more uniform and consolidated, with the leather and studs. At long last, we knew who we were and what we intended to do."

British Steel may have been Judas Priest's defining moment, but it wasn't a bolt from the blue. They had been on a frenetic charge to conquer the heavy metal crown since the release of their second album, 1976's *Sad Wings of Destiny*, which included the groundbreaking songs "The Ripper" and "Victim of Changes." Typical for the time, Priest would annually release a new studio album and tour behind it. In 1979, they'd even put out two discs: *Hell Bent for Leather* (*Killing Machine* in the U.K.) and the fiery concert



(from left)
Downing,
Tipton and
Halford

“THERE WERE A LOT OF METAL JUICES FLOWING THROUGH THE WHOLE OF THE *BRITISH STEEL* SESSIONS, AND WE WERE JUST READY.”

—ROB HALFORD

With its perfect blend of crunching, scalpel-sharp riffs and bracing leads that are part hummable melody, part blazing forest fire, *British Steel* is a textbook example of the sound that defined the New Wave of British Heavy Metal—a subgenre that balances savage aggression with tight, memorable riffs. The U.S. version of *British Steel* opened with the head-bobbing, hook-laden “Breaking the Law,” but as released in the rest of the world, the album began with the testosterone-fueled avalanche of “Rapid Fire.” “It was the record company’s idea to open with ‘Breaking the Law’ in America,” Halford says. “They thought it would create more of an immediate impact there. We really wanted to start with ‘Rapid Fire,’ because we thought it was a powerful statement, but we figured the label knew what they were doing, so we didn’t argue.”

In addition to the hit-and-run force of “Rapid Fire,” “Grinder” and “Steeler,” *British Steel* features some unconventional moments. The stealthy bass intro of “The Rage” belies the fury of the rest of the song, and the call-and-response chorus of “United” stands as one of Priest’s poppiest moments. “We’re all strong believers in melody,” Tipton says. “It doesn’t have to be a sickly melody—just something that the audience can sing along with. When we go onstage, we love to play with our audience and we love them to join in.”

But *British Steel* didn’t just inspire fans to sing along—it also awakened a new generation of musicians to the creative potential of crushing guitar riffs and gritty melodies. For example, when Slayer started out in 1981, they performed countless Judas Priest covers before creating their own sound by combining Priest’s firepower with the tempos of Motörhead and the attitude of hardcore. Pantera, for their part, crossed the full-fisted crunch of *British Steel*-era Priest with the groove of ZZ Top, the flair of Van Halen and the speed of Metallica. “That album was huge for us,” says former Pantera drummer Vinnie Paul. “My brother [the late Pantera guitarist] Dimebag [Darrell Abbott] wore the Judas Priest [British Steel] razor blade around his neck his whole life. It meant everything to him.”

The *British Steel* era was a remarkably prolific time for Judas Priest and a bountiful period for numerous other metal bands as well. Despite the rise of the post-punk new wave scene and the mainstream perception that metal was out of vogue, the scene was about to explode. In addition to *British Steel*, a hailstorm of other classic albums came out in 1980: Iron Maiden’s *Iron Maiden*; AC/DC’s *Back in Black*; Motörhead’s *Ace of Spades*; Black Sabbath’s first post-Ozzy record, *Heaven and Hell*; and Ozzy Osbourne’s solo debut, *Blizzard of Ozz*. Not only has each record stood the test of time but the artists who made them are still creating music and touring.

“It was a great period,” Tipton says. “At that point, metal was peaking, and it felt like anything went. We’ve always believed there are no rules in metal, and all of these bands were proving that to be true.”

“I think if you look at rock and roll historically, the beginning of any decade has a big spark to it,” Halford adds. “There’s a real feeling of optimism and opportunity in the air. Punk and new wave

album *Unleashed in the East*, which had been recorded in Tokyo and mixed at Tittenhurst Park. Enchanted by the estate’s lush gardens and cozy atmosphere during their work on *Unleashed in the East*, Priest decided to record their next album there once they finished their North American tour, which featured such acts as UFO, the glam-rock group Angel and Canadian rocker Pat Travers.

“Things were moving at a hell of a pace,” Downing explains. “We were on this endless rotation of ‘write, record, tour, write, record, tour,’ and we didn’t have time to overthink anything. We just had to deliver.”

Judas Priest had toured so hard for *Hell Bent for Leather* that Tipton had little time to write songs for its follow-up. By the time the band entered Tittenhurst with producer Tom Allom, who produced *Unleashed in the East* and previously engineered for Black Sabbath, Tipton had composed only “Breaking the Law” and a couple other songs. To make matters worse, Priest’s label, Columbia, was demanding a finished album in a month’s time and had already started booking tour dates to support the release.

“In this day and age, it would be very difficult for us to go into the studio and write and record that quickly,” Tipton says. “But we had a surplus of energy and enthusiasm at that time, and I suppose there’s a certain argument to be made that if you give yourself a deadline, you’ve got to come up with the goods, and we actually did. It was done and dusted in 28 days.”

Halford adds, “It’s a ridiculously short amount of time to have to write most of an album and record it, but somehow I don’t recall feeling that much pressure. There were a lot of metal juices flowing through the whole of the *British Steel* sessions, and we were just ready.”

(clockwise) Halford at Monsters of Rock, Donington Park, August 1980; Downing (top) and Tipton on tour in March 1980



were supposedly the future for rock and roll, but that belief actually inspired us and a lot of other bands to prove everyone else wrong. We felt confident that punk was not going to be a long-lasting event and that metal was going to survive and grow. And sure enough, it did."

Moreover, Halford was motivated by the political climate in England, something that compelled him to write socially relevant songs like "Breaking the Law." "The nation was coming off some very turbulent years," Halford says. "The recession and the strikes and the street riots were very difficult for a lot of people, and we felt a real kinship with them. 'Breaking the Law' was almost a political protest. That was reflected in lyrics like, 'There I was completely wasting, out of work and down,' and 'You don't know what it's like.'"

Other songs on the record were inspired by current events, such as the 1979 election of conservative prime minister Margaret Thatcher. "'Grinder' was about rejecting the establishment," Halford says. "I saw the system as the grinder, and it was grinding people up. And 'United' was very much about sticking together to get through these tough times."

"*British Steel* could almost have been called 'The Almanac for a Teenage Rebel,'" Downing adds. "People were a bit down-spirited in the U.K. Nothing was going particularly well. So it was the kind of album that sent out waves to everybody that was struggling to stick it out. It's saying, 'There's good things ahead, and we knew how you feel, and we were all feeling it too. I think the fans wanted somebody or something to look up to, and, lucky for us, I think they turned to Priest and *British Steel*.'"

Creating *British Steel* in the former home of John Lennon—the original working-class hero—was especially inspiring for Halford and Tipton, who were big Beatles fans (Downing was more of a Stones guy). "There were touches of John and Yoko all through the house," Halford says. "Glenn's room was where John and Yoko

used to sleep, and in the bathroom were two toilets next to each other and each had a little plaques with their names on it. You can imagine them sitting there holding hands when they used the loo in the morning. It's freaky, isn't it? I mean, how far are you prepared to love each other? 'I still love you while I'm taking a dump.'"

As Priest were short of material, they brought their instruments into the estate's house while they wrote new songs and worked out arrangements. Halford, Tipton and Downing spent much of their time hashing out songs in the "Imagine" room. "Previously, one of us would bring an idea or a completed song to the table," Halford says. "But the *British Steel* sessions were the first time we worked together as a writing team, and I think that had an important impact on the sound of the record."

Originally, the group had planned to record the album in Tittenhurst's onsite studio, a facility that Lennon had installed on the premises and where he had recorded his early Seventies albums *Plastic Ono Band* and *Imagine*. But Priest found the house a comfortable alternative to the studio, so Allom had them track the album inside the residence, recording them live, with each member placed in various rooms. He put drummer

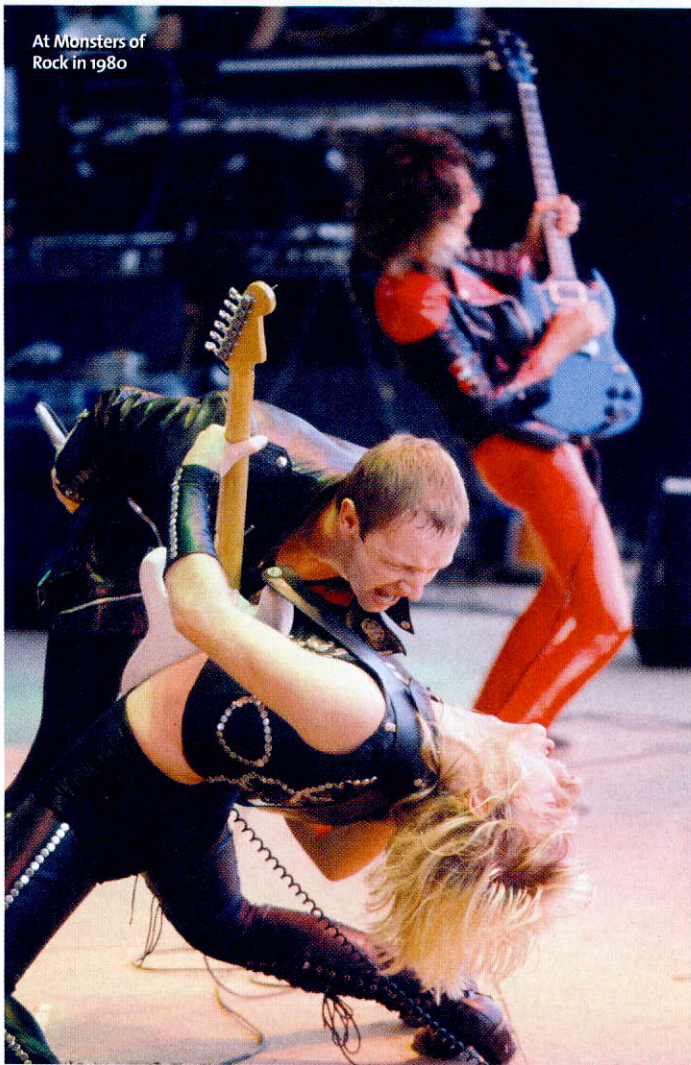
Dave Holland's kit in the stairwell, which gave his playing a natural echo, and set up the other members in parts of the house conducive to the sound they were after. Tipton and bassist Ian Hill played in the "Imagine" room, while Downing set up in the library. "I particularly liked it in the library, because there was a lot of wood," Downing says. "A nice wooden room can give your sound quite a nice texture, and obviously the sound is not as hard as you'll get from concrete floors and brick walls."

Halford was isolated from his bandmates in a large cupboard in order to achieve what he calls "a very intimate, isolated, in-your-face vocal sound." Marshall stacks were set up throughout the house, and everyone in the band wore headphones wired to the soundboard's audio mix. "We wanted to capture a very ambient, live feeling," Tipton says. "We couldn't see each other, but we were all playing at the same time, and somehow it worked."

"I think that probably has a lot to do with why the album still sounds pretty fresh today," Downing adds. "What I like about it is that it sounds pretty much like a live album, and I guess that's what it was. We played the parts together as a band until we got the takes right, and that's what gives it that really good energy. It's not over-produced, and it still sounds raw and cool."

Downing played most of his parts on his 1967 Gibson Flying V and used a 1961 Fender Stratocaster for some of the more textural passages. He embellished his sound with a Dunlop Cry Baby wah, an MXR Phase 100, a Rangemaster Treble Booster and a Watkins Copycat echo unit. "That was important, because I actually achieved a little more gain running through that when it was switched on," he says. "I've still got the pedal board with all that stuff in it upstairs in my house, but it's all seized up. Nothing moves."

Tipton's setup was also quite basic. He alternated between a black Gibson Les Paul Custom, a Gibson SG and a modified CBS-era Fend-



about doing a burglary so the police would come and we could record the siren. But we ended up using a recording from a BBC [sound] library."

Judas Priest were almost as hands-on during the mixing of *British Steel* as they had been during its recording. During playback, the members gathered around the board with Allom and made notes about which rhythm tracks, lead breaks or backing vocals needed boosting. "We were like mad professors at the end of the day," Tipton says. "And the mixes were live, just like the recordings. You'd get to the end of the song and somebody would mess up, and it would be like, 'Oh no, now we've got to do it again.'"

Released on April 14, 1980, *British Steel* sold briskly, particularly in England, where it was advertised as "British Steel" and sold at a discounted price. It would eventually reach Number 4 on the U.K. album charts and 34 on the *Billboard* Pop Albums Chart. But even before the album hit store shelves, Judas Priest were back on the road. For the tour, they took Iron Maiden along for what would be that group's first jaunt through Europe. The next year, Priest brought Maiden to North America for their first time. "All credit due to Maiden that they were gunning to overthrow the mighty Priest," Downing says. "That was great for us, because when we were a support band, that's all we ever did—go out and really try to take the stage away from the headliners."

"It just made us work harder," adds Tipton. "They were a relatively

**"WE'VE ALWAYS BELIEVED THERE ARE
NO RULES AND
REGULATIONS
IN TERMS OF METAL."**

—GLENN TIPTON

er Stratocaster. For effects, Tipton used an EQ pedal and a Dunlop Cry Baby wah pedal for some of the leads. "We took the backs off the cabs and miked the back end as well as the front, just to get a little bit more of a natural sound," Tipton says.

Most of the writing and recording sessions at Tittenhurst Park were serious and disciplined. The band worked seven days a week, beginning at mid-morning and going into the wee hours, with breaks for lunch and dinner. However, with a pub down the street and a fully stocked bar in the house, there was some tomfoolery, especially from Tom Allom. Tipton says, "I remember one night Tom was practically passed out behind the bar and he was playing 'When the Saints Go Marching In' on a big hunting horn. We were pouring large vodkas down it, and that's the only thing that interrupted his melody. He'd guzzle up and then start again. Most nights, we'd be in the pub and then straggle back to the studio and play in a drunken stupor. But Tom couldn't have been too bad off, because he managed to put all that stuff together quite nicely."

In addition to being efficient and prolific during the *British Steel* sessions, Judas Priest were imaginative, recording their own sound effects long before the age of digital sampling. In "Metal Gods," the line "Reaped by robot scythes" is followed by the sound of a sword sweeping the air, accomplished by swinging pool cues in front of stereo mikes, adding reverb and compressing the sound. The marching "robot feet" at the end of the song was created by rattling a drawer of silverware. For "Breaking the Law," the sound of smashing glass that follows Halford's scream, "You don't know what it's like," was created by throwing milk and beer bottles on the porch.

"We used to really enjoy creating our own samples, and sometimes it would take us all night to get the right sound," Tipton says. "We tried to record a police car for the sirens in 'Breaking the Law,' but we were always in the wrong place at the wrong time. We joked

young band, and they were influenced by Priest and very respectful. The shows really worked well, so we were happy to take them across the States with us. People think there's some big rivalry between Judas Priest and Iron Maiden, but that's never been the case."

Priest also invited Def Leppard and Scorpions to open for them in North America during the *British Steel* tour. "I remember playing a lot of golf with [Def Leppard vocalist] Joe Elliott," Tipton recalls. "He wasn't very good at first, but we played a lot and he got better. We certainly had a good time."

More than 30 years after Judas Priest wrote the insistent, nagging "Breaking the Law," the stratospheric "Living After Midnight" and the prophetic "Metal Gods," *British Steel* still sounds fierce and natural. To commemorate the release, Sony Music recently reissued the remastered album with a DVD of the band playing *British Steel* live, in its entirety, at the Seminole Hard Rock Arena in Hollywood, Florida. The show, performed on August 17, 2009, was part of a 30th anniversary of *British Steel* North American tour. "Much of the *British Steel* has been a regular part of our set for years," Downing says. "But some of those songs we hadn't played in a long time, and it was great to be able to play the whole album in sequence. The shows were great fun."

With the *British Steel* 30th anniversary tour behind them, Judas Priest remain humbled by the album's longevity and influence. The achievement feels especially odd, considering that they spent less time on *British Steel* than on any other album in their history.

"When I look back at it now, I can see the songs are all built on simple riffs, but they're very, very effective," Tipton says. "We would love to pat ourselves on the backs and say we planned it like that, but we actually just wrote what we enjoyed and what felt right. And as it turned out, it was right. In a sense, *British Steel* is timeless. And that's something we're very proud of." **GW**



Gimme Danger

Iggy and the Stooges

made music at their own peril. With **RAW POWER**, they raised the threat level to a new high. Guitarist **James Williamson** tells the story behind the newly remastered classic album and how it led to the group's destruction. **BY TIM STEGALL**

“““

SECRETLY BELIEVE IT WAS Abba that got us in,” says Iggy and the Stooges guitarist James Williamson about the punk pioneers’ Rock and Roll Hall of Fame induction on March 15, 2010. “I think the Hall of Fame committee was sitting there thinking, Jesus!

If we let Abba in, we’re never gonna hear the end of it. We’d better put the Stooges in too!”

If, as Williamson surmises, the committee was worried about alienating fans of hardcore rock and roll, it made the right choice by inducting Iggy and the Stooges, a group that is the very antithesis of the Swedish pop darlings. Few rock acts of the late Sixties were as raw, dark or dangerously nihilistic as the Stooges.

Rising out of the anarchic creative hotbed of Ann Arbor, Michigan, they whipped together a furious and

outlandishly brutal style of rock and roll, serving it up with raucous live shows at which the nearly naked Iggy slithered around onstage and provoked the audience, which often heckled and abused him. That the Stooges survived their precarious first phase as a group, from 1967 to 1974, was undoubtedly due to an uncanny ability of the main members to sustain a reckless lifestyle without succumbing to its excesses. For that, credit is due to drummer Scott Asheton; his brother Ron, who served the band first on guitar and later on bass; frontman Iggy Pop; and guitarist Williamson, who joined in 1971.

When the Stooges were signed to Elektra Records in 1967, there was little to compare them to. Perhaps more than any other major-label act of the day, they hewed closely to rock and roll’s original rebellious sound and fury. For their pains, they were universally reviled by

GW * 75

label executives, managers, radio programmers and the general public. But then, wasn't that the point? The Stooges were devoutly uncommercial, inescapably provocative, and heedlessly self-destructive. Having no niche in the marketplace, their albums were relegated to record store "bargain bins," and the group was packed off on endless nowhere-bound, no-money tours—"death marches," Williamson calls them.

Maintaining their artistic credibility proved hazardous, but it ultimately gave focus to their songwriting and sound. That much is evident on *Raw Power*, the 1973 album on which the Stooges' music reached a state of swaggering, violent perfection. Though it was widely regarded as a disaster upon its original release by Columbia Records, it's proven to be one of rock's more influential albums—which is certainly one of the reasons why Sony Legacy has just released it in a newly remastered box-set edition. When Iggy and the Stooges are cited as punk rock originators, it's primarily due to *Raw Power*. The album's sound and style set the tone for what would follow from local music scenes in New York, London and other major cities across the world.

For that, recognition is due to Williamson. The guitarist had been recruited into the Stooges after they released their second album, 1970's *Fun House*, to play lead guitar alongside founding guitarist Ron Asheton. They broke up shortly afterward, in 1971, but clearly Iggy had heard something he liked in Williamson's playing. When Iggy was invited to reform the band in London in 1972 under the aegis of David Bowie and Tony Defries, who at the time was Bowie's manager, he brought Williamson in as his sole guitar foil and moved Ron Asheton

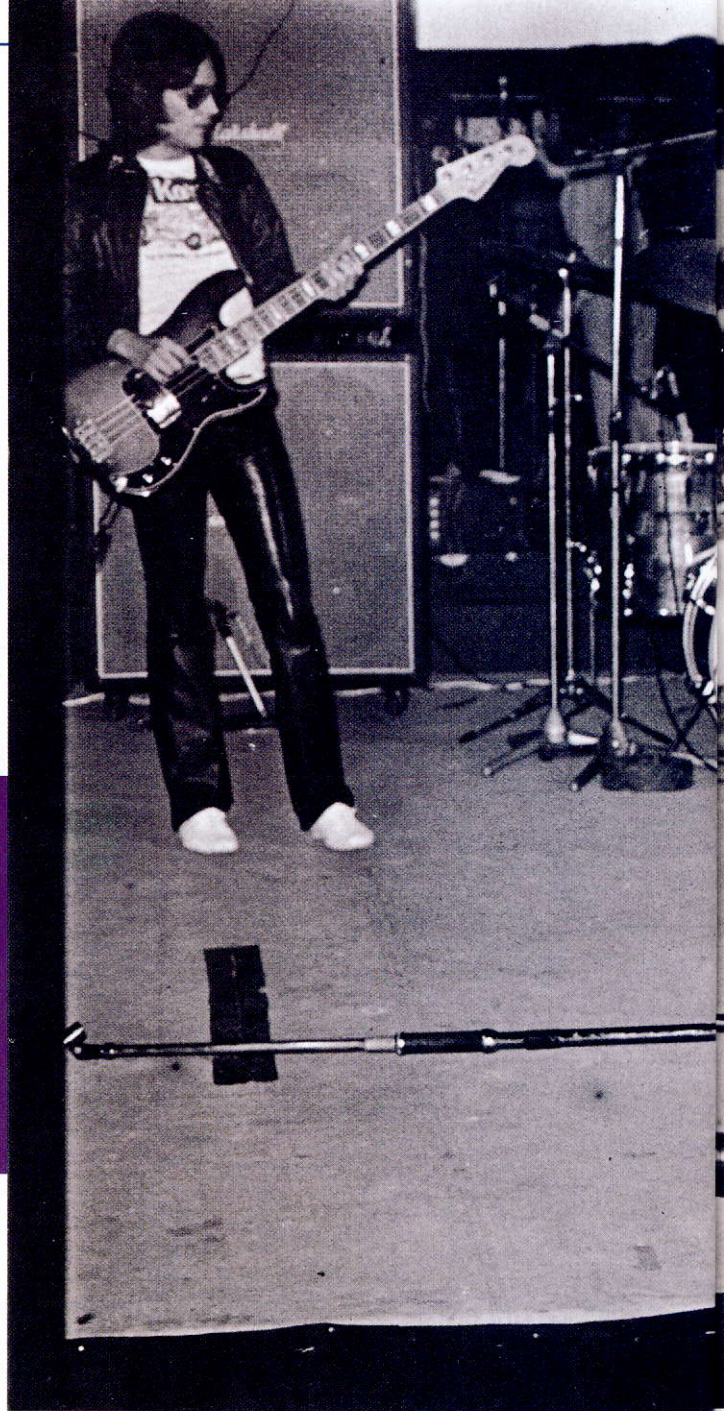
'It became the cool thing to do: beat up on each other and spit on your audience.'

to full-time bass duties. The result was *Raw Power*.

"It's all about timing," Williamson says. "You could say that the band saved me when I first joined it, because I didn't have anything else going on. I was just kicking around Ann Arbor, and I knew all those guys. One thing led to another, and I ended up in the band. But I did bring more technique to the playing in the band. I also brought my own tendencies to write music, because that's what I've always done. I'm deeply grateful that I was allowed to play music in my own style and write music on *Raw Power*. There's not a lot of bands I could have done that with. It's always best when you're in a situation where both sides benefit. In this case, I benefited from the Stooges and the Stooges benefited from me."

That much is evident on *Raw Power*. As co-songwriter with Iggy, Williamson altered the group's free-form, blues-influenced garage rock by bringing in more standard verse/chorus/verse song structures. Most importantly, the sonic signature of the Stooges moved from Asheton's droning, fluid Strat abuse to Williamson's violently overdriven Les Paul attack and crazed, screaming soloing. This gave *Raw Power* tracks like "Search and Destroy" and "Your Pretty Face Is Going to Hell" a manic edge that was previously missing from the band's songs. "I play kind of out front, so I'm driving the drummer, too," Williamson says. "I still am. It's hard to change your style, and that's my natural style. I don't know how to do any other."

Williamson's work on the album has been credited with inspiring many guitarists since then. Sex Pistols guitarist Steve Jones claims he learned to play by getting up in the morning, popping a speed pill and playing along to *Raw Power* "until my fingers were fucking bleeding." The Damned's Brian James also expresses similar admiration for



Williamson, and the Clash's Mick Jones was thrilled to discover the room at CBS' London studios where his band cut their first album was where *Raw Power* had been tracked. "It's always gratifying to be imitated," Williamson says of his influence. "But by the time those guys came along, I was doing other things. I'm pretty focused. I'd moved on. I was somewhat aware of all that, but not much."

Raw Power was the group's creative peak, but it marked the end for Iggy and the Stooges. Long-running drug habits and Pop's increasingly confrontational stage banter had at long last taken a physical and emotional toll on the group. Within days of an rowdy, bottle-hurling gig at the Michigan Palace on February 9, 1974, Pop dissolved the Stooges in a series of phone calls to the band members. Williamson would be the only former Stooge to work with Pop after the band's breakup, first for their joint 1977 effort, *Kill City*, and then for a pair of Pop's solo discs. Shortly afterward, the guitarist went back to college, earned an engineering degree and entered the electronics field as the personal computer boom began,



The Stooges onstage at the King's Cross theater in London, July 1972. (from left) Ron Asheton, Scott Asheton (seated), unidentified (standing), Iggy Pop and James Williamson; (opening spread) in the basement of the Fulham Road Rehearsal Studios, London, July 1972

working with Sony Electronics, among others.

When the Stooges reunited in 2003, it was without Williamson. In addition to Iggy and the Asheton brothers, the group featured bassist Mike Watt, who had himself served with a legendary punk band, the Minutemen. But when Ron Asheton died last year, Williamson was invited to return to the Stooges. "When Iggy called me, at first I had no intention of doing it," Williamson says. "But I really thought about it. These guys are my old buddies. There's a lot of water under that bridge. But the bottom line is that they really couldn't do it without me. So I said, 'Let's do it!' And now stuff is falling into place."

That stuff includes Sony Legacy's new *Raw Power* box set, plans for more archival reissues (including *Kill City*), and the promise of new Pop/Williamson material. The *Raw Power* deluxe reissue features a fresh remastering of the original album's David Bowie-directed mix, a disc of outtakes and rarities and a disc of the Stooges playing before an Atlanta audience in 1973 that testifies to the band's live fury. To mark the occasion, Williamson sat down with *Guitar*

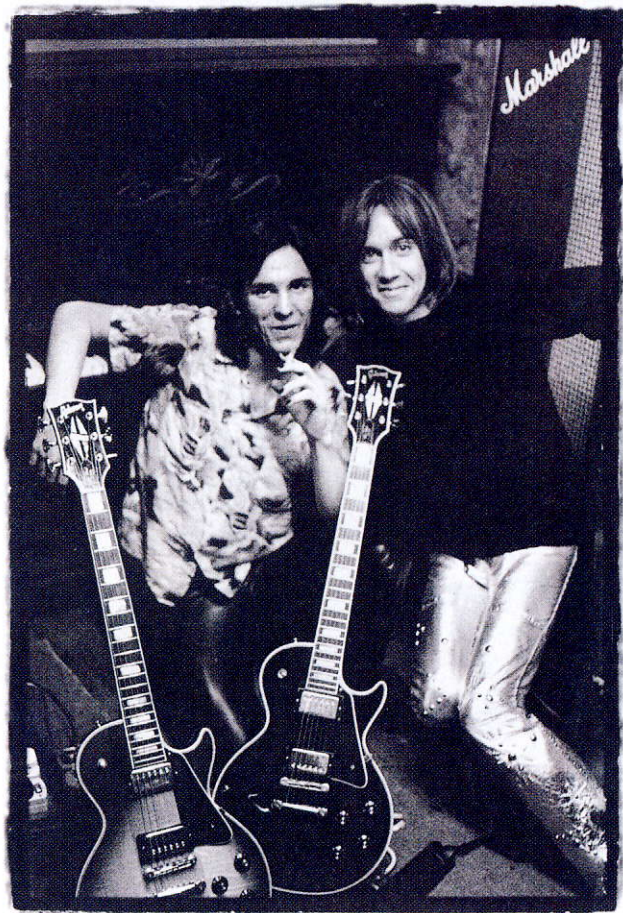
World at Hollywood's Roosevelt Hotel to discuss *Raw Power*, life as a Stooge, how he got there, and how he returned to it.

GUITAR WORLD You were born 60 years ago in Castroville, Texas. But your stepfather was in the military and you moved around depending on where he was assigned. Is that how you ended up in Ann Arbor?

JAMES WILLIAMSON Yes. We originally moved from Texas to Laughton, Oklahoma, which is where I first started playing guitar.

GW And you learned from country players?

WILLIAMSON Yeah. The guy who taught me my first chords was a country-and-western guy. All I had at the time was this old Sears f-hole guitar with action this high [holds fingers two inches apart], and all I could do with that was play chords. I didn't have him for a teacher for very long. Later, we moved to Michigan, and all the kids in the family next door were into music. The older son was in college and was in a folk band like the Kingston Trio. The younger son played



Williamson and Pop in London, July 1972

electric guitar, and the daughter also sang. The younger son took me under his wing and taught me how to play barre chords and talked me into getting an electric guitar. So I spent that whole first summer just learning to play. He really taught me how to play the instrument, but it was by my own practicing that I started to play my own way, because that was easier for me than learning other people's songs. It became a kind of emotional outlet for me, and I developed a style.

It was later in that period that I first ran into Iggy. I was in 10th or 11th grade by then. I met him through Ron Asheton. I'd been in a band called the Chosen Few, but then I got into trouble; I was in juvenile homes, and then I was sent to school in New York for a while. The Chosen Few changed lineups; the bassist had to leave, so they brought Ron in to play bass. One time when I was back home visiting, they were doing a gig in Ann Arbor, so I went with them. I knew about Iggy from the Prime Movers [*Pop's second band, in which he played drums*], but I didn't know him.

GW He had a local reputation already?

WILLIAMSON Yeah. So I had brought my guitar with me, and during one of the breaks I started playing him some of my songs. The songs were all frenetic and had a lot of chord changes. I always had a lot of chord changes! [*laughs*] I pride myself on playing stuff that's technically difficult to play. I downpick almost exclusively. If you don't get the right hand right, you don't get the sound right.

So I played for Iggy, and that stuck with him. Later on, when they needed a second guitarist, I ended up in the Stooges. It was just a natural progression.

GW At the time you were forming your guitar style, I would guess that you were listening to the Rolling Stones a lot.

WILLIAMSON I listened to a lot of people. The first summer I moved up to Detroit [*in 1963*], the hot song of the summer was "Heat Wave," by Martha and the Vandellas. Of course, because of my neighbor, I was listening to the Kingston Trio and maybe Peter, Paul & Mary, and that led to Bob Dylan. Then the Beatles started to break, and all

of a sudden there were the Stones. So there was a wealth of different people, but the Chosen Few pretty much focused on imitating the Stones. Later, Jeff Beck was a tremendous influence on me.

GW The earliest photos I've seen of you playing, you're playing what looks like a Mustang or a Jaguar.

WILLIAMSON Yes, my first electric guitar was a white Fender Jaguar. I had that guitar until I was in the Stooges, actually. When I first joined the Stooges and we had the two-guitar lineup, I played an SG. I decided I wanted to get a different sound with a Les Paul. Iggy knew the local music store guy. He went in and horse swapped for me. He traded them both for a sunburst Les Paul Custom. The store got the better deal, I think. They got two guitars for one! [*laughs*]

GW Do you still have the Les Paul?

WILLIAMSON Yes. We think it's a '69. It's a two-piece body, not a three-piece, and there are some other technical things that my luthier [Brian Michael of Gryphon Stringed Instruments in Palo Alto, California] was pointing out to me. We're trying to replicate it, 'cause I don't want to take that old one out on the road anymore. Jason Lollar is making some pickups for it, and he's going to make them available to the public, too. I'm always asked about the sound and how I got it, and the pickups are a big part of it. The bridge pickup is fairly low resistance, and that's the one I play the most.

I also hung onto my B-25, which is the Gibson acoustic I wrote most of *Raw Power* on. That's a little-known fact, because most people assume I wrote everything on electric guitar. But I didn't. I always found I could hear the chord changes better on acoustic, so it was easier to write that way. Also, I couldn't make a lot of noise in my room.

GW Is that the acoustic heard on "Gimme Danger"?

WILLIAMSON No, I didn't play it on the album. I wrote the song on that guitar, but on the album, I played a Martin D-28.

GW What amps did you use with the Stooges?

WILLIAMSON When we played live, we rented amps, so whatever they had is what we used. You'll hear all kinds of different sounds on the live recordings, and that comes from whatever the roadies could come up with in the town we were in. Sometimes, it was some pretty god-awful amps! Marshall was the preferred amp, because that covered all the ground.

On *Raw Power* I mostly used a Vox AC30 Top Boost. I just cranked it all the way up and turned the treble all the way up. Not many people had been using that combination of guitar and amp up until then, so it does sound distinctive.

GW You weren't using a distortion box or anything?

WILLIAMSON No, I never did. Now I use an overdrive, and in the Stooges' live set I use a wah-wah to play some stuff from the first two albums, like Ron did. I'm also using Blackstar [*Artisan 30*] amps. Basically, one channel is like an AC30 Top Boost and the other channel is like a Matchless or something. You combine the two and you get a lot of control, a lot more than with the Vox. It's a good amp for that kind of sound.

GW How did you come to join the Stooges originally?

WILLIAMSON They had all been my buddies by that point. I'd known those guys since way back. I was in New York when they got the mixes for the first album. When I moved to Ann Arbor shortly after that, I moved into a house with Zeke [Zettner, who replaced original Stooges bassist Dave Alexander in 1970], and I think Scotty [Asheton] was there and another roadie. So I was kind of part of their extended family. They expanded their lineup with Billy Cheatham on guitar after [1970's] *Fun House*. When he left, it was natural that I would join.

At first, I was just trying to learn their set, whatever that was. Ron had been in the band a long time, and I was just the new guy, so I tended to defer to him. Then again, I actually played better than him, so a lot of times I would take the solos, but not if he didn't want me to.

At the very end of that two-guitar lineup [*in 1971*], we were falling apart badly. Iggy was very unstable and unpredictable. All of us were just trying to keep it together. Then I got sick with hepatitis, because one of our roadies had it. The band broke up, so I had to stay at my sister's house while I recovered. Meanwhile, Iggy was getting a record deal together, and he wanted an all-new band. He was going to England and wanted to put something completely new together, and he wanted to build it around my guitar playing. For me, it was a no-brainer, because I was living on my sister's couch! [*laughs*] It was like, "Do I do this, or do I go home and sleep on the couch some

more?" So I did go back with Iggy, and on pretty short notice, I might add.

GW His original idea was to have you on guitar and bring in an English rhythm section.

WILLIAMSON Right. I never really totally bought into the English rhythm section idea. One night, while we were watching TV or something, I said, "Why don't we just call Ron and Scott and have them come over and be the rhythm section?" I initially knew of Ron as a bass player, and he was a very good bass player. But after he came back with us, he always felt he had been demoted. I've said many times recently that I can understand his feeling about it, but I never really demoted him. If anything, he wouldn't have been in the band at all if I hadn't suggested it. That's the part that I never got credit for.

GW The group ended up signing with MainMan, the management company run by Bowie's manager, Tony Defries. That relationship didn't work out well for the Stooges.

WILLIAMSON Every time we'd try to go in to do a demo, we would bring it into MainMan and they would reject it. We tried out all our old material [from the two-guitar lineup], because we knew it already. [Those recordings, which included songs like "I Got a Right" and "I'm Sick of You," were the source material for posthumous Stooges bootlegs.] But MainMan didn't want to know about it. So those things were properly recorded but never properly released. The only reason *Raw Power* got made was that we had a contract and we had to make it. It wouldn't have turned out the way it did, except that

MainMan got distracted with David Bowie. They were off trying to break David in the U.S., and that allowed us to go about our business unsupervised. That was why the album sounds so unique, because it was just us doing what we do, without supervision.

GW How did the Stooges end up breaking with MainMan? Did Tony Defries eventually figure out the Stooges were not going to become pop stars?

WILLIAMSON It's not really clear to me what his motives were. He may have been just plain disillusioned with us, because we weren't gonna be his David Bowie-styled band. At the same time, while we were in England, Bowie created his Ziggy Stardust character. Suddenly, strange things were happening to us. I learned from this guy recently who was either in Bowie's road crew or had some job around Bowie that the same night we played King's Cross [Cinema, site of the Stooges' only U.K. gig], Defries had a whole busload of American journalists out at some secret gig of Bowie's so that they could not see us. It wasn't very long before the band split from MainMan.

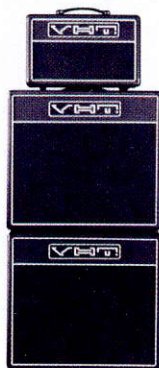
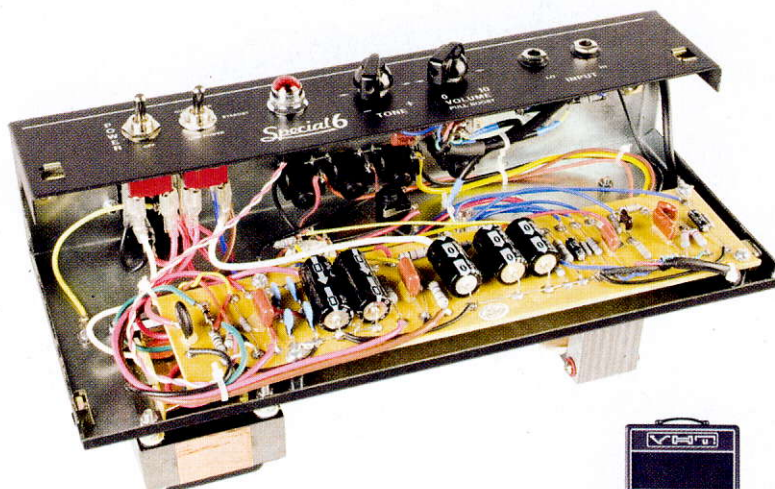
GW The Stooges toured for a while after *Raw Power* came out. There were increasingly hostile interactions between Iggy and the audience, as heard on the *Metallic K.O.* releases. [These live albums from 1976 and 1988 include recordings of the Stooges' confrontational show at the Michigan Palace in Detroit on February 9, 1974. It was their last performance until their 2003 reunion]. How did you feel at the time, being onstage, trying to do your job while you've got all these beer bottles being thrown at you?

WILLIAMSON [long pause] That was a very dark week. Nothing like that had happened at our shows before. But it was really the Rock and Roll Farm gig [five days earlier, on February 4] that led to that happening. We had changed management by that point. We had signed up with a management firm out of New York, and they just sent us out on a death march. It was endless. They hadn't done their homework on the Rock and Roll Farm [a Detroit-area club] to know it was a biker bar. So here we come—the Stooges! And we were rocking out pretty good that night until Iggy started his deal out in the audience. So he goes up to the bikers, and he's fearless. And they coldcocked him. [Pop was knocked out after confronting one of the bikers in the audience who'd been heckling him.]

That's what started that whole thing. It followed us from there to the Michigan Palace. But we held our ground. [Metallic K.O.] is kind of an interesting live recording, but after that it became the cool thing for bands to do: beat up on each other and spit on their audience, and all that crap. [laughs] I'm not that proud of that legacy, but it is what it is. **GW**



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HOLE NOTES

★ by DALE TURNER

HARVEST

REAPING THE BENEFITS OF NEIL YOUNG'S PICK-STYLE ACOUSTIC MOVES

NEW
COLUMN!

ON DISC!

NEIL YOUNG'S career now spans half a century, and with more than 30 albums under his belt, the Canadian born folk-rock icon has shown time and again that he's adept at wielding electrified axes. (In the Sixties and Seventies, his blues-rock riffing in Buffalo Springfield and Crazy Horse rivaled that of Cream and Led Zeppelin, profoundly influencing Nirvana, Pearl Jam and Sonic Youth.) But for many fans worldwide, it's the magic that happens when Young puts a Martin D-45 in his hands and picks through haunting classics like "Needle and the Damage Done" (from his classic 1972 album, *Harvest*) that has kept him in high rotation on their play lists for decades.

To grasp some of the many elements of Young's acoustic style, in this lesson, we'll examine how a progression based solely upon open "cowboy/campfire" chords—like those in **FIGURE 1** (D, Em, G, C, A)—gets "stylized" with the types of techniques Young uses in "Needle." By the end of this lesson, we will have modified these basic chords with 1) upper-register common tones, 2) open-chord ornamentation and 3) Young's "outside" picking/strumming, tasty ingredients that should inspire you to similarly tinker with your own chord changes.

Instead of opting for mundane, "stale" chord sounds, Young is a fan of adding "colorful" tones to his open shapes—as the fancier chord names in **FIGURE 2** reveal. In bar 1 of this example, the simple changing of notes along the first string mutates D to Dsus4 and Dsus2. However, it's the chords in bars 2-4 that really get the unique Young treatment. Here, the fret-hand's ring finger remains anchored on the note D—B string, third fret—and is played in tandem with the open high E throughout. This creates the atmospheric and "modern" flavors associated with chords like Em7, G6, Cadd2, and A7sus4—sounds that, in addition to "Needle," also enrich other *Harvest* tracks, like "Heart of Gold."

Country-tinged accompaniment moves also figure prominently in Young's acoustic style, sounds derived in part from a guitar approach popularized by Maybelle Carter

FIGURE 1

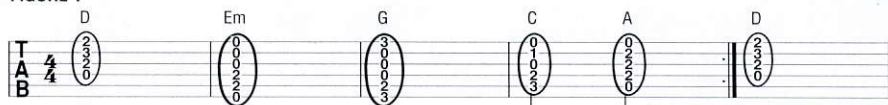


FIGURE 2

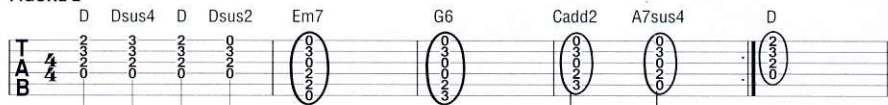


FIGURE 3

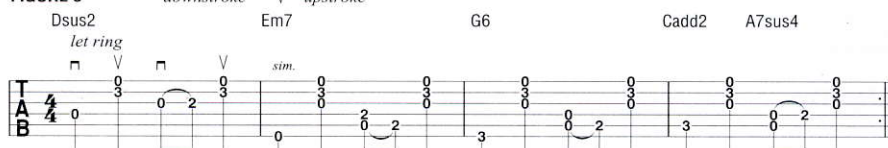


FIGURE 4



in the country standard "Wildwood Flower." In **FIGURE 3**, this "Carter strumming" takes our initial chord sequence a step further, adding melodic ornaments (beat three's hammered-on notes, performed with the fret hand's index finger) and strums on beats two and four. Speaking of strumming, now that we're getting into deeper Young territory, it's worth noting that, in contrast to his Seventies singer/songwriter contemporaries, players like James Taylor, Paul Simon and John Denver, Young is not a fingerstyle acoustic player but rather a very inventive pick-style strummer, yet another component of his distinctive sound. Hence, in tackling this example, make sure you use the alternating pick strokes, as indicated.

Now that we've got Young-style chord enhancements under our fingers, let's add the

final touch to capture his "Needle" vibe: "Outside" picking/strumming, played with a triplet feel groove, as depicted in **FIGURE 4**. To cop a triplet feel, subdivide a four-beat pulse into triplets (three evenly spaced attacks per beat), picking only the first and last bits of each triplet grouping (counted: one-uh-let, two-uh-let, three-uh-let, four-uh-let) with alternate down and up strokes. As your pick hand locks into this groove, pay strict attention to the note pairs indicated throughout this example—especially in bars 2-4. Here, downstrokes strike each chord's lowest note pair, while upstrokes alternately focus on strings 2-3 and 1-2 on the delayed (due to the triplet feel) upbeats. If you execute it properly, you'll almost hear a melodic line in the upper register of each passing chord. □

Musician's Institute instructor and author/transcriber DALE TURNER performed all the instruments and vocals on his latest CD, *Mannerisms Magnified* (www.intimateaudio.com).



CHAOS THEORY

★ by CHRIS BRODERICK
of Megadeth

ALTERED AWARENESS

EXAMINING ALTERED CHORDS THROUGH
ARPEGGIATED SEQUENCES, PART 1

ON DISC!

THIS MONTH, I'd like to dissect another composition of mine, one that I wrote specifically to examine arpeggiated altered chords in various fretboard positions as applied to an assortment of chord voicings. In putting the piece together, I tried to use some interesting chord qualities, such as an augmented III (three) chord, a tritone substitution and a few other neat altered chords. There are also some twisty positional jumps on the fretboard when moving from one arpeggiated sequence to the next. This is a fairly complex piece, so I've broken it up into two parts, the first of which is presented here. I hope you have fun with it because it has tortured me for years!

FIGURE 1 illustrates the first half of the piece, which begins with an arpeggiated G minor triad (G B \flat D) played on the top three strings. At the end of bar 1, on beat three, I substitute C for D for melodic interest, then repeat the G minor triad shapes in bar 2, followed in bar 3 with a descent into the next lower octave of the G minor arpeggio.

Proper execution of this challenging piece requires careful attention to both pick- and fret-hand technique, so I have included fret-hand fingerings and picking directives throughout. As a rule, when playing a descending pattern, I use an *upsweep* (drag, or *rake*, the pick in a steady motion across the strings, moving from higher to lower strings); when ascending, I employ a *downsweep* (drag the pick across the strings, from low to high). Be sure to practice each bar—or each *beat*—slowly and carefully, striving for clean execution.

At bar 4, I jump up to 10th position and play a similar sweep arpeggio, this time outlining a Daug (#5) chord; at the end of beat one into beat two, I "roll" the tip of the middle finger from the B to the G string at the 11th fret, which allows me to get up and down the arpeggio quickly and comfortably. On the downbeat of bar 5, however, I switch to using the index finger for the same F \sharp note at the 11th fret on the G string, as this alternate fingering choice facilitates the continual descent through the arpeggiated triad shapes, all the way across to the seventh string.

In bars 7-9, I play arpeggiated Dm triad shapes, beginning in 10th position with a *first inversion* voicing, starting on F, the minor third of D, and utilizing F two octaves lower as the first note in bar 9. In bar 7,

FIGURE 1

Fast ♩ = 232
Gm

V = upstroke □ = downstroke

4

7

10

A7

there is a big positional jump on beat three, as I quickly shift down to fifth position, where I remain through the end of bar 8, shifting up to seventh position in bar 9.

This sets up the change to A7, starting with what I think of as a *second-inversion* A7 arpeggio because it begins with E, the fifth of A, as the lowest note. So remember, a first-inversion chord voicing or arpeggio places the third as the lowest note, and second-inversion means the fifth is the lowest note.

After the first two beats of bar 10, I quickly

leap up to the high A note on the first string's 17th fret. I did this because I wanted to hear that note on the downbeat of beat three. The switch here is that, where I previously used triad shapes, I am now using a four-note, seventh chord arpeggio—A C \sharp E G—to outline A7. This allows for double pull-offs on the high E and A strings, as the root note, A, and the dominant seventh, G, are only a whole step, and two frets, apart.

I'll be back next month with part two of this piece. In the meantime, strive to get part one memorized and under your fingers. See you then. □



TALKIN' BLUES

★ by KEITH WYATT

GOT MY MOJO SHREDDIN'

OPEN-STRING FLASH

ON DISC!

LAST MONTH, we began exploring the rhythmic blues sub-genre known as the *two-beat*, exemplified by such classic numbers as Muddy Waters' "Got My Mojo Workin'" and Little Walter's "Tell Me Mama." Both of these songs share a groove that can be felt on two levels, either as a very fast 4/4 or as a moderate 2/2, a meter that is common in rockabilly and traditional country, among other styles.

For the soloist, two-beat grooves suggest two approaches—you can feel it in "two" and phrase it with long, melodic lines that echo the vocals, or you can feel it in "four," effectively doubling the tempo, and rip it up with fast licks. What's really cool is to be able to do some of both. But without massive picking chops, how do you deal with a tempo that can be upward of 250 beats per minute? One solution lies in the combination of *legato* technique—using hammer-ons and pull-offs—and the incorporation of open strings. Put these two elements together, and you can quickly fire up some raw flash.

FIGURE 1 is an open-string pull-off lick based on an A minor pentatonic (A C D E G) shape in fifth position. Pick once per string (snap the first note with a bare finger to add extra intensity to the attack) and pull off the remaining notes while keeping the rhythm completely even. The line can be phrased as either eighth- or 16th-note triplets, depending on the tempo. Once you have mastered the mechanics of this phrase, it's easy to move it around the neck in modular fashion. **FIGURE 2** shows the same lick moving across the strings in fifth position, and **FIGURES 3** and **4** present the same idea over E and D chords, respectively. This pattern is also adaptable to other positions, keys and tempos, but the most important thing is to incorporate it effectively into your overall phrasing, which means getting in and getting out smoothly.

FIGURE 5 is a solo over a two-beat groove similar to that of "Got My Mojo Workin'." If you tap your foot along with the bass (i.e., twice per bar), it's a comfortable 125 bpm, but tap it in "four" and it's a blistering 250. The solo draws on both feels, beginning with relaxed, vocal-style phrasing in "two," then throwing in a sudden burst of speed in bar 7 (based on **FIGURE 2**; note that when the progression is counted in "two," a 12-bar blues becomes a 24-bar blues) that's timed to land on the IV chord

FIGURE 1

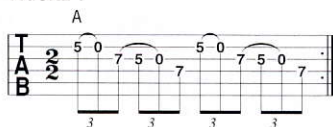


FIGURE 2



FIGURE 3

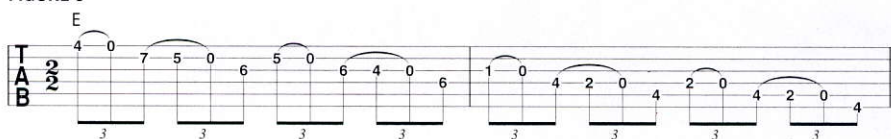


FIGURE 4

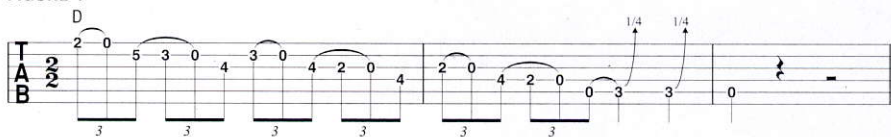
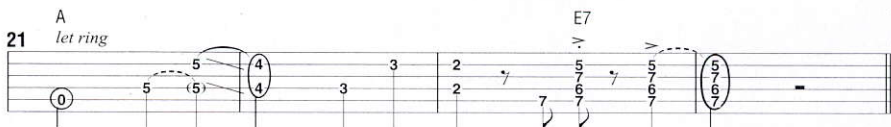
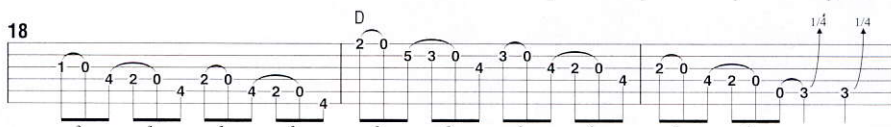
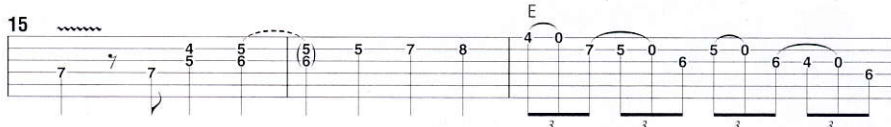
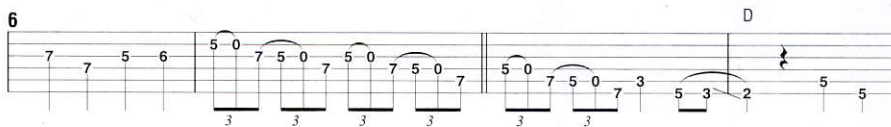


FIGURE 5

Fast 2-beat



(F# is the third degree of D7). The phrasing returns to the melodic "two-feel" in bars 18-20. In bars 17-20, the juice is again turned on over the V-IV (E7-D7) changes using **FIGURES 3** and **4** before wrapping up with a classic turnaround.

The amount of flash in this one-chorus example is somewhat exaggerated for the purpose of illustration. In practice, flash works better as a seasoning (where it retains the element of surprise) rather than the main course. □



GUITAR 101

FROM GIT INSTRUCTORS AT
MUSICIANS INSTITUTE

★ by DAVE WEINER

JAZZING UP ROCK LINES

THE INSIDE TRACK TO "OUTSIDE" NOTES

IN RECENT YEARS, I've started to appreciate the value in exploring as many musical styles as possible on the guitar. I'm a strong believer in the idea that exceptional musicianship comes from applying all your tools—including theory, rhythm, phrasing, scale shapes, technique and so on—with great creativity in a variety of ways. By learning how to incorporate into our own playing the subtle nuances we find in genres outside those with which we're most comfortable, our musical approaches become that much more exciting, and our vocabularies become that much more expansive.

One genre I've been borrowing from quite a bit lately is jazz. For this lesson, let's grab some jazz tools, based on the basic 12th-position A Aeolian (natural minor) scale shape illustrated in **FIGURE 1**. From this pattern, I'm going to extract an Am7 arpeggio (see **FIGURE 2**). Both of these shapes are worth mastering, as they are tools used regularly in nearly every style of music. To spice up these shapes, we'll inject them with genre-specific flavors—in this case, jazz nuances.

Like most guitarists, you've probably spent years learning to play the "right" diatonic notes (i.e., scale tones). Now it's time to pursue the art of blending in some jazzy "wrong" ones—the nondiatonic notes between the scale tones. If this sounds strange to your diatonic ears, or feels weird to your fingers, it's only because you're now hitting notes you've spent many practice hours learning to avoid. Once you know how to use these notes, however, you'll find the harmonic freedom they offer to be quite liberating.

Let's play **FIGURE 2**'s Am7 arpeggio starting on the root, A, on the G string's 14th fret. We'll follow it with the minor third, C, on the 13th fret of the B string, the fifth, E, on the first string's 12th fret, and the minor seventh, G, on the same string at the 15th fret. When you're comfortable with the shape, move on to **FIGURE 3**, in which we liven up the arpeggio by adding a splash of *chromaticism* (half-step movement) between the fifth and seventh (E and G) on the first string before landing on D (B string, 15th fret). The chromatic, "wrong" notes (neighbor and passing tones) make the lick sound a bit tastier, and definitely point us in the jazz direction.

FIGURE 1 A Aeolian mode/A natural minor scale (A B C D E F G)

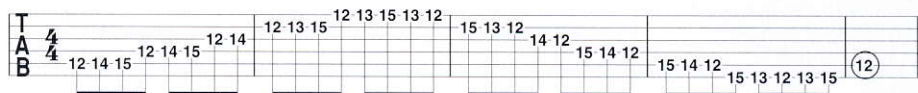


FIGURE 2 A minor seven arpeggio (A C E G)

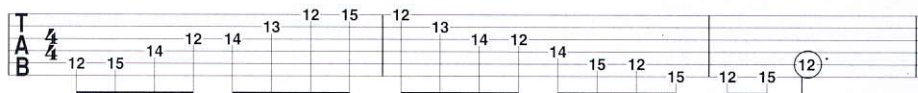


FIGURE 3

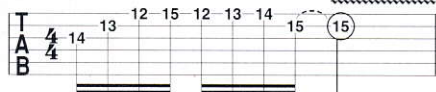


FIGURE 4

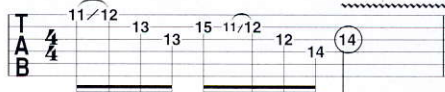


FIGURE 5

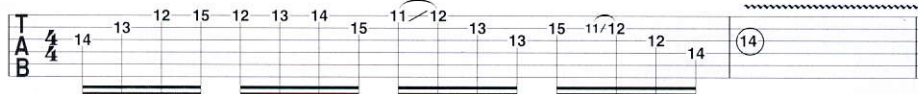
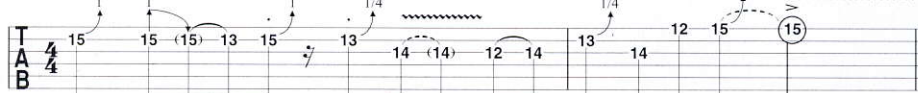


FIGURE 6



The second jazz tool we'll add to our shed is the use of the half-step neighbor-tone slide. **FIGURE 4** starts on E \flat (first string, 11th fret), which is not diatonic to A natural minor and creates harmonic tension. When we slide it up a half-step to E, the harmonic tension is released. As simple as this nuance is, it lends a tasty jazz inflection that also works well for rock, funk, R&B and just about any other genre of contemporary music. Continue through the example and pick out the other nondiatonic notes—including G \sharp and B \flat —and dig the

cool "outside" sound they create. Now, let's put **FIGURES 3** and **4** together to create the nice, long jazz-inflected line in **FIGURE 5**.

Remember, these are nuances taken from just one genre. By integrating these and other stylistic nuances into your vocabulary, you can expand your sound quickly and efficiently. For example, don't forget the blues. Let's wrap up this lesson with **FIGURE 6**, which, again, uses an Am7 arpeggio, only here greased up with some saucy blues bends. ▢

DAVE WEINER teaches at GIT, the Guitar Program at Musicians Institute, and plays guitar and sitar in Steve Vai's band. Check out his popular *Riff of the Week* series on YouTube, as well as his new solo album, *On Revolute*. For more, visit daveweiner.com.



IN DEEP

★ by ANDY ALEDORT

THE COOLEST CATS

AN EXAMINATION OF THE DISTINCT PLAYING STYLES OF EIGHT LEGENDARY GUITARISTS

ON DISC!

SINCE THE ADVENT of the electric guitar nearly a century ago, a variety of brilliant guitarists have broadened the scope of the instrument and, in doing so, left their indelible marks on the genres in which they played. This month, we'll take a close look at eight legendary players who belong to this select group: T-Bone Walker, Django Reinhardt, Jimi Hendrix, Brian Setzer, Jimmy Page, Buddy Guy, Richie Blackmore and Billy Gibbons.

T-Bone Walker was one of the true pioneers of the electric guitar. His most famous composition is "Call It Stormy Monday," originally released in 1947 and popularized by the Allman Brothers Band on 1971's *At Fillmore East*. **FIGURE 1** shows a "Stormy Monday" style of solo. Starting at bar 3 of the 12-bar form, a T-Bone-approved chord voicing for G9 is moved up one half step to A♭9, and in the next bar, down to G♭9 and then up to G9 and A♭9 and back.

Bars 3 and 4 are based on G minor pentatonic (G B♭ C D F) with both the ninth, A, and the major third, B, added. Most of the lines are phrased as "twos on threes," meaning that, instead of adhering to the three-eighth-notes-per-beat structure of 12/8, each beat is divided into two equal parts (with two quarter notes equivalent to three eighth notes). The swinging sound of this rhythmic superimposition is a favorite technique of T-Bone's.

Virtuoso Django Reinhardt was the father of Gypsy jazz guitar and a brilliant and daring soloist. Due to a burn injury he suffered while a teenager, Django could use only two fingers on his fretting hand for lead playing, yet he managed to fret chords with what remained of the injured fingers. His recordings are considered some of the most important in the history of jazz.

FIGURE 2 illustrates a fast, swinging blues in A minor, played with a triplet feel. Lines written as straight eighth notes are phrased as a quarter note-eighth note pair in an eighth-note triplet. Each phrase clearly outlines its corresponding chord. Over Am, the notes of A harmonic minor are used (A B C D E F G♯). Over Dm, the notes of a D minor triad are employed (D F A, along with the sixth, B), and E7 arpeggios (E G♯ B D) are used over E7.

Jimi Hendrix is widely recognized as the greatest electric guitarist in the history of

FIGURE 1 T. Bone Walker

Slow blues ♩ = 65

Chord progression: G9, A♭9, G9, D♭9/A♭, C9/G, G7

FIGURE 2 Django Reinhardt

♩ = 92 Triplet feel (♩ = 3/8)

Chord progression: Am, Dm, E7, Am

FIGURE 3 Jimi Hendrix

♩ = 80

Chord: D

FIGURE 4 Brian Setzer

Fast ♩ = 200 Triplet Feel (♩ = 3/8)

Chord progression: B♭7, B♭6, D♭6, C6, B6, B♭6, A♭6, A6, B♭6

rock. **FIGURE 3** is a bluesy two-bar solo lick in the key of D, based on the D blues scale (D F G A \flat A C) and played primarily in 10th position. A Hendrix signature falls on beats two-four of bar 1: after bending a C note (second string/13th fret) up one whole step, the G string is caught under the fretting fingertip as the B string bend is released, sounding a pre-bend and release on the G string. This technique is then moved over to the high E and B string on beat three and then back to the B and G on beat four.

Guitarist Brian Setzer and his band the Stray Cats updated the sound of rockabilly music originally pioneered by Elvis Presley, Eddie Cochran and Gene Vincent. **FIGURE 4** is a fast, swinging solo played in B \flat , starting with a repeated triplet lick articulated with slides, followed by a fast descending lick featuring pull-offs in bar 3. This example ends with "6/9" chord voicings that are moved chromatically up and down the fretboard.

Jimmy Page began his career as a studio session guitarist in 1966 and in 1968 formed the mighty Led Zeppelin. Page is fascinating because he fuses so many different influences, from American electric and Delta blues to English and Celtic folk and Indian raga. His folk influences spawned experimentation with altered tunings such as DADGAD (low to high: D A D G A D), used in **FIGURE 5**. This example is played in free time and utilizes many hammer-ons and pull-offs in conjunction with open strings. Three examples of Page's use of this tuning are "Kashmir," "Black Mountain Side" and its counterpart, "White Summer."

Buddy Guy is a prime influence on blues/rock giants Eric Clapton, Jeff Beck, Jimmy Page and Johnny Winter. **FIGURE 6**, a two-bar solo played over a slow E \flat blues, is executed with hybrid picking: the high E string is picked with a finger while the G string is sounded with the pick. On beat three of bar 1, the fret-hand ring finger slides up and down between the 13th and 14th frets while the high E string is fretted simultaneously at the 11th fret with the index finger.

Deep Purple and Rainbow founder Ritchie Blackmore effectively combines blues and rockabilly influences with classical themes to create a wholly unique sound built on sparkling technique and a fiery attitude. **FIGURE 7** is a fast legato modal lick based on G Aeolian (G A \flat B \flat C D E \flat F), executed with slides and pull-offs to accentuate a smooth, connected delivery.

Last up is ZZ Top's Billy F. Gibbons. Billy fuses his blues and rock influences to create a smoldering, Les Paul-driven sound, earmarked by the use of pinch harmonics, as shown in **FIGURE 8**: using the A Blues scale (A C D E \flat E G), the edge of the thumb and index finger is brought into the pick attack to accentuate the sound of high harmonics, facilitated by the use of the bridge pickup and distortion. □

FIGURE 5 Jimmy Page D A D G A D tuning (low to high: D A D G A D)

Free time

D A D G D D7

FIGURE 6 Buddy Guy

Slow blues $\text{♩} = 64$

E \flat 7 w/hybrid picking

*repeat previous beat

FIGURE 7 Richie Blackmore

Fast $\text{♩} = 200$

G7 (repeat prev. bar)

hold bend

D7 G7

FIGURE 8 Billy Gibbons

Boogie $\text{♩} = 158$ Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

A C D A C D A C D A

*A.H. grad. bend

*Artificial "pinch" harmonics

grad. bend

A.H.



ED'S SHED

★ by ED MITCHELL

RUST NEVER SLEEPS

HOW TO KEEP YOUR HARDWARE CORROSION FREE, AND OTHER GEAR TIPS

CORROSION OF DEFORMITY

I noticed recently that my Ibanez guitar has begun to develop little pimples—and it's not even a teenager yet! On close inspection I've got what looks like tiny rust bubbles breaking out all over the chrome finish on the locking vibrato. Is there anything I can do about this horrible affliction? I'm worried that the finish is going to rot away completely and I'll be left with no option other than to replace the hardware.

—Jamie Innes

Sweat from your hands is likely causing the damage. Always remember to wipe down your guitar's hardware with a clean dry cloth before you put the instrument back in its case. Unfortunately, you can't repair the damage that's been done. However, you can stop the rust from worsening by doing the following:

1. Keep a dry rag in your guitar case or gig bag and give your hardware and fingerboard a wipe when you're finished playing.
2. Before you restring your guitar, clean your vibrato unit with a small brush. Be sure to remove any dead skin (yuck!), hair and loose rust.
3. Look for seriously worn or rusted parts, like saddles, string clamps and fine-tuning screws. Replace them before they spread the rash.
4. Very lightly oil or grease the moving parts on your vibrato. Don't use too much or you'll get lubricant on your hands every time you play.
5. Remove your guitar from its case or gig bag after you've moved it from a cold environment to a warm one, or moist air may condense

into water as the instrument reaches room temperature, and this can cause rust.

ASSAULT YOUR BATTERY

My guitar has active EMG pickups powered by a single nine-volt battery that I replace every six months. Recently, my guitar has been cutting out. I don't think it's a faulty component because none of the controls crackle, but you might know better. What should I be looking for? This problem is driving me mad. —Bob Small

It sounds like your guitar's battery might be causing the problem. Did you have a special battery compartment cut into your guitar or do you squeeze the battery into the existing space in the control cavity? If it's the latter



then your battery might be touching the guitar's wiring and making the guitar cut out. Follow this simple checklist:

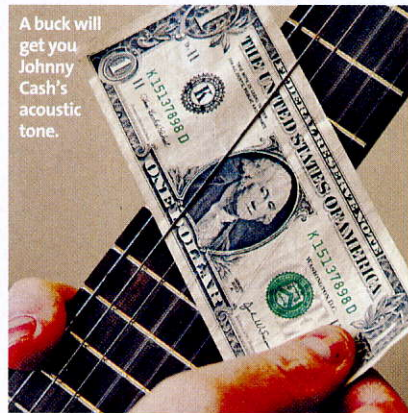
1. Remove your guitar's pickguard and see if the battery is touching any metal parts.
2. Wrap the battery in a piece of foam and secure it in place with a rubber band.
3. When you put the pickguard back on, be careful not to trap the wires.

JOHNNY'S CASH

I'm a huge Johnny Cash fan. I especially love the rockabilly stuff he recorded at Sun Studios in Memphis, Tennessee, in the Fifties. What I'd like to know is how Johnny got his awesome acoustic rhythm guitar sound on those early records.

—Amy Baxter

I visited Sun Studios a few years ago, and as part of the studio tour I got the lowdown on how Johnny got his sound. All you need to nail Johnny's sound is a fistful of dollars and a great sense of rhythm. Simply thread a dollar bill in between the strings of the guitar, and make sure it can't slip out. Then, play some Cash-style rhythm guitar just like Johnny did on the song "Folsom Prison Blues." He reportedly came up with this technique as a way of creating a more percussive sound from his acoustic.

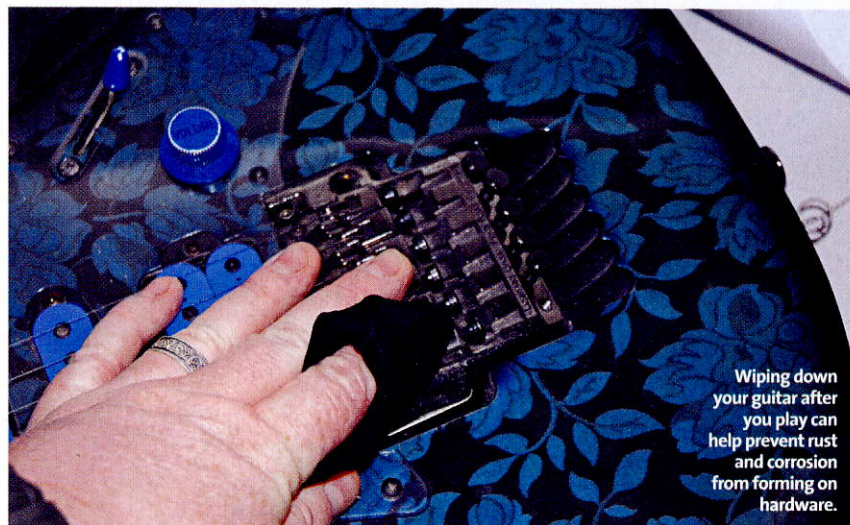


OIL THAT MATTERS

This might be a strange question, but whenever I fit a new set of strings to my guitar I end up with black fingers. What the hell is that stuff? I know it eventually fades but I'd still like to know why my fingers look such a mess.

—Billy Foreman

I can only guess that it's an oil coating that manufacturers use to stop the strings from corroding in storage. That's why your strings sound so good when you first put them on your guitar. □



Got a gear-related question to ask Ed? Send it to dragonskin52@hotmail.com. Visit ed-mitchell.com for more information.

The Pedals That Make The Tone



For 30 years, BOSS® has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios, and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for each section, visit www.BossUS.com/Tone.



BOSS®

References to specific artists and songs are strictly for comparison purposes. The artists referenced do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

To get the tone of the songs below, use the pedals with level settings as shown, and chained in this order:

"Back In Black" - AC/DC



RV-5



OS-2

"Bodies" - Drowning Pool



ML-2



PW-10

"Minor Swing" - Django Reinhardt



AD-8

"Rock This Town" - Stray Cats



RE-20



FBM-1

"Scream" - Avenged Sevenfold



DD-7



PW-10



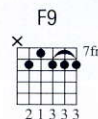
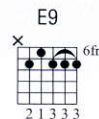
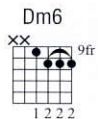
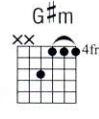
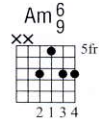
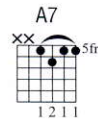
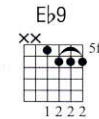
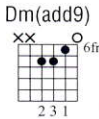
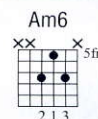
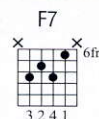
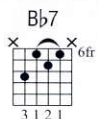
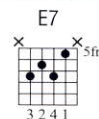
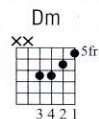
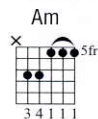
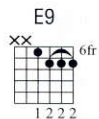
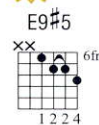
ML-2

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.



“MINOR SWING” DJANGO REINHARDT

As heard on **THE BEST OF DJANGO REINHARDT** (BLUE NOTE)
Music by **Django Reinhardt and Stephane Grappelli** * *Transcribed by* **Jeff Perrin**

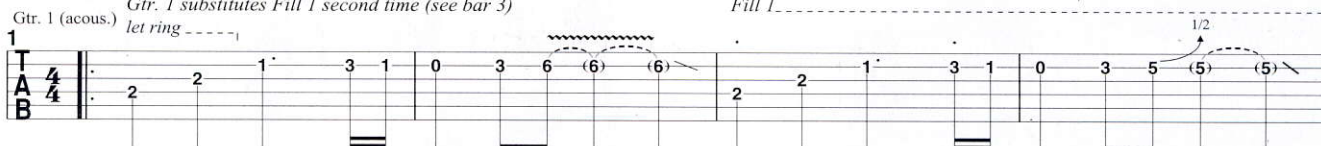


A **Intro** (0:00)

Moderately fast ♩ = 150 (♩ = ♩³)

N.C.(Am) (Dm)
Gtr. 1 substitutes Fill 1 second time (see bar 3)
let ring -----

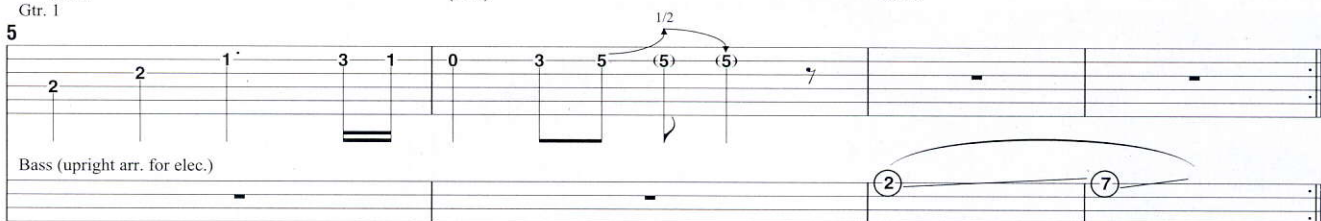
(Am) _____ (Dm) _____
Fill 1 _____



1. (Am)
Gtr. 1

(Dm)

N.C.

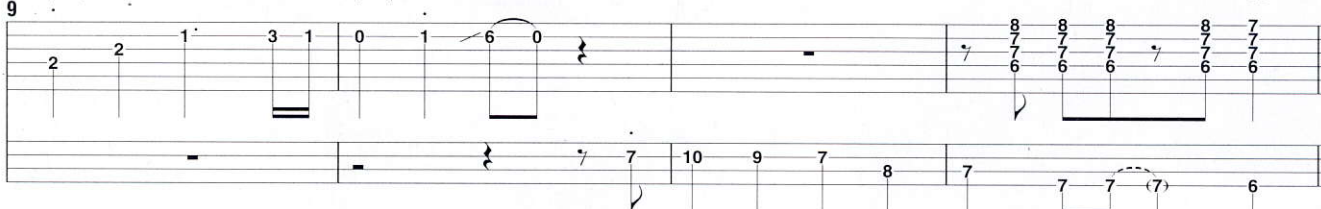


2. (Am)

(Dm)

E9#5

E9

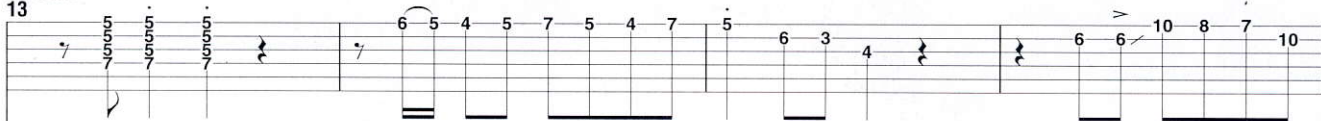


B Guitar Solo (0:20)

Am

Dm

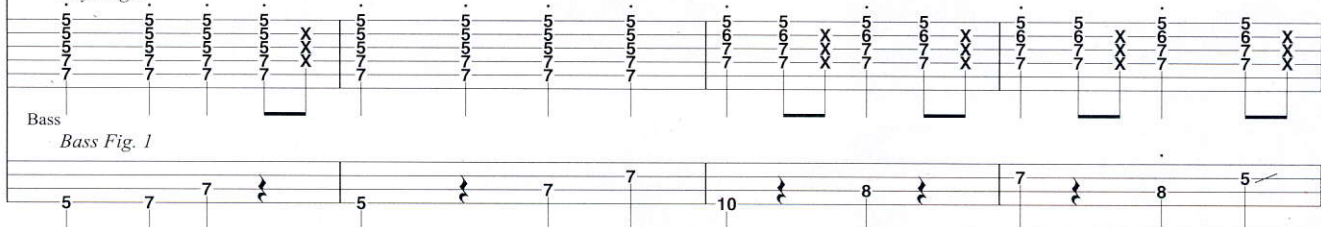
* Gtr. 1



* All solo melodies played w/index and middle fingers only.

Gtr. 2

Rhy. Fig. 1



17 **E7** **Am**

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

21 **Dm** **Am**

25 **E7** **Bb7** **Am** **F7** **E7**

end Rhy. Fig. 1

end Bass Fig. 1

Am **Dm**

Gtr. 1

29

Bass plays Bass Fig. 1 three times simile (see bar 13)

"MINOR SWING"

33 E7 Am

37 Dm Am

41 E7 Bb7 Am F7 E7

Gtr. 2 substitutes Rhy. Fill 1 (see bar 76)

45 Am Dm

49 E7 Am

53 Dm Am

57 E7 Bb7 Am *F7 E7

Gtr. 2 substitutes Rhy. Fill 1 (see bar 76)

61 Am Dm

65 E7 Am

* Chord symbols reflect backing chords.

69 **Dm** $\frac{1}{2}$ **Am**

73 **G7** **Bb7** **Am** **F7** **E7**
Gtrs. 1 and 2
Rhy. Fill 1

C Violin Solo (1:37)

Am Am6 Am Am6 Am Am6 Am Am6 Dm
Gtr. 2 plays Rhy. Fig. 1 simile (see bar 13)

77 Gtr. 1

(play repeat simile)

Bass (third and fourth times)

Bass plays Bass Fig. 1 twice simile (see bar 13)
(play repeat simile)

81 **E7** **Am** **F7** **E7**
Gtr. 2 substitutes Rhy. Fill 1 first time (see bar 76)

85 **Dm(add9)** **Am** **Eb9** **A7**
Gtr. 1 substitutes Rhy. Fill 2 second and fourth times (see below)

Rhy. Fill 2 (2:05, 2:43)

Gtr. 1 **Dm6** **Am6**

"MINOR SWING"

89

E7 Bb7 Am Am⁶₉ Am Am⁶₉ Am

(play 4 times)

(play 4 times)

Bass substitutes Bass Fill 1 fourth time (see bar 93)

D Outro (2:52)

Am Dm

93

Gtr. 2 plays first six bars of Rhy. Fig. 1 (see bar 13)

Bass Fill 1

1. E7 Am

97

1/2

2. E7 Am Am⁶₉

Gtr. 1

101

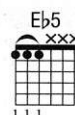
Gtr. 2

Bass



Words and Music by **Dave Williams, Mike Luce, C. J. Pierce and Stevie Benton** * *Transcribed by* **Jeff Perrin**

All music sounds in the key of C minor, one whole step lower than written.

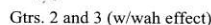


(0:08)

Let the bodies hit the floor Let the
bodies hit the floor Let the
bodies hit the floor Let the
bodies hit the

E5

D5



Riff A



Bass Fig. 1

N.C.

Gtrs. 2 and 3 play Riff A (see bar 7)

Gtr. 1

05

E65

F5

Gtrs. 2 and 3 play Riff A (see bar 7)

Rhy. Fig. 1

P.M.



end Bass Fig. 1

Bass Fig. 2

D5

Gtr. 1 plays Rhy. Fig. 1 (see bar 11)

Bb6

Gtrs. 2 and 3

13

Bass plays Bass Fig. 2 (see bar 11)

C Verses (0:30, 1:21)

1. Beaten

2. Push

me

why
again

for

D5 Eb5 D5

Eb5 F5

D5

Eb5 D5

Eb5 F5

Gtr. 1

P.M.

(repeat prev. bar)

15

Bass plays Bass Fig. 2 three times (see bar 11)

This
can't

Bb6

D5

take
is

much
the

Bb6

Gtr. 1 plays Rhy. Fig. 1 (see bar 11)

*Gtr. 4 (clean tone w/phase shifter effect)

19

*doubled

more
end

D5

Eb5 D5

Eb5

F5

D5

Here we go
Here we go
F5

here we go
here we go
G5

here we go
here we go
A5

now
now

Gtr. 4

Gtrs. 2 and 3 play Fill 1 second time (see below)

21

Gtr. 1

Rhy. Fig. 2

P.M.

P.M.

P.M.

Bass

Bass Fig. 3

Fill 1 (1:34)

Gtr. 3 (D5) (F5) (G5) (A5)

4/4

Gtr. 2

The Pedals That Make The Tone

www.BossUS.com/tone

One Nothing wrong with me
Three Nothing wrong with me
One Something's got to give
D5

Two Nothing wrong with me
Four Nothing wrong with me
Two Something's got to give

Three **Something's got to give**
D5

Gtr. 4 plays Riff B third time (see below)
Gtrs. 1, 2, and 3

23

Gtrs. 1, 2, and 3

P.M.

15 15 15
14 14 14
12 12 12

(play 3 times)

P.M.

15 15 15
14 14 14
12 12 12

Bass

Bass Fig. 4

(play 3 times)

Bass Fig. 5

**Gtrs. 2 and 3 only.

**Gtrs. 2 and 3 only.

**Gtrs. 2 and 3 only.

now

	Let the bodies hit the floor	Let the bodies hit the
D octaves	A _b 5	F5 D5

[illegible]

2nd time on 1st Chorus, go back to **B**
2nd time on 2nd Chorus, proceed to **F** Bridge
2nd time on 3rd Chorus, skip ahead to **I**

floor Let the bodies hit the floor
D^{octaves} Ab5 D5

Ab5 F5 D5

29

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

*Gtr. 1

P.M. _ _ _ _ _

A musical staff for bass guitar showing a sequence of notes: 3, 6, 3, 6, 3, 6, 0, 0, 0. The notes 3, 6, and 3 are grouped with a bracket underneath. The notes 6, 3, and 6 are grouped with a bracket underneath. The notes 0, 0, and 0 are grouped with a bracket underneath.

*doubled simile by Gtrs. 2 and 3

Gtr. 4 (clean tone w/phase shifter)

(D5)

(Bb5)

(D5)

(B)5

T 4/4 $\frac{1}{2}$ 14 15 14 15 14 (14) 15 15 15 15 (15) 14 15 15 15 14 (14) 15 15 15 15
 A 4/4 $\frac{1}{2}$ 14 15 14 15 14 (14) 15 15 15 15 (15) 14 15 15 15 14 (14) 15 15 15 15
 B 4/4 $\frac{1}{2}$ 14 15 14 15 14 (14) 15 15 15 15 (15) 14 15 15 15 14 (14) 15 15 15 15

Blood and bone You're all by yourself but you're not alone You

N.C. F5 Eb5

32 P.M. P.M. P.M. P.M. P.M.

end Bass Fig. 6

wanted in and now you're here

N.C. D5

35 Gtr. 1 P.M. P.M. P.M.

Bass plays Bass Fig. 6 (see bar 31)

driven by hate consumed by fear

N.C. D5 F5 Eb5

37 Gtr. 1 P.M. P.M. P.M.

Bass

Let the bodies hit the floor Let the bodies hit the floor Let the bodies hit the floor Let the bodies hit the floor

N.C. D5 N.C.

39 Gtr. 1 P.M.

Bass plays Bass Fig. 1 (see bar 7)

floor

D5 Bb6 D5

43 Gtr. 1 plays Rhy Fig. 1 three times (see bar 11) Gtrs. 2 and 3 (w/wah)

Bass plays Bass Fig. 2 three times (see bar 11)

Bb6 D5 Bb6

46

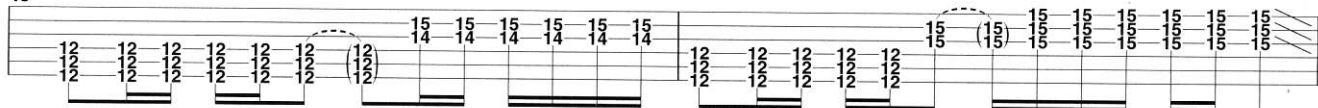
"BODIES"

D5

Bb6

Gr. 1 plays Rhy. Fig. 2 (see bar 21)

49



Bass plays Bass Fig. 3 (see bar 21)

H 3rd Pr-chorus (2:42)

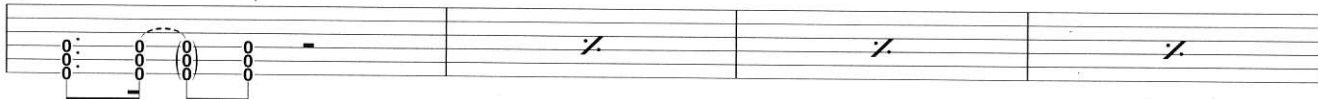
One Nothing wrong with me Two Nothing wrong with me Three Nothing wrong with me Four Nothing wrong with me

D5

Gtrs. 1, 2, and 3

51

P.M. -----



Bass plays Bass Fig. 4 three times (see bar 23)

One Something's got to give Two something's got to give Three something's got to give now

go back to [E] Chorus

Gr. 4 plays Riff B (see box below bar 29)

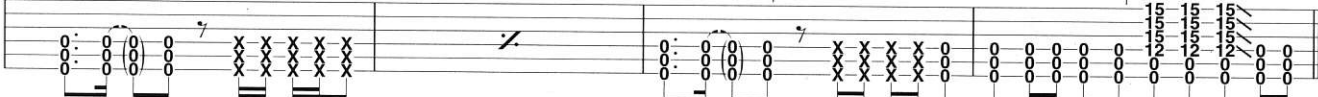
Bb6

55

P.M. -----

P.M. -----

P.M. -----



Bass plays Bass Fig. 4 (see bar 23)

I Outro (3:11)

Here

D octaves

Ab5

don't

hate

D octaves

Ab5

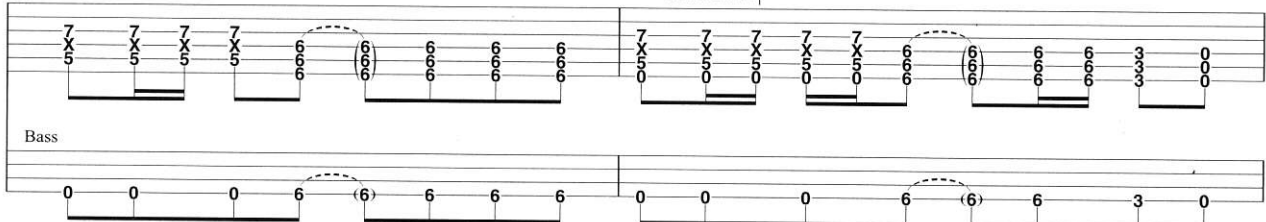
Don't

F5 D5

Gtrs. 1, 2, and 3

59

P.M. -----



Bass

hate

D octaves

Ab5

Don't

hate

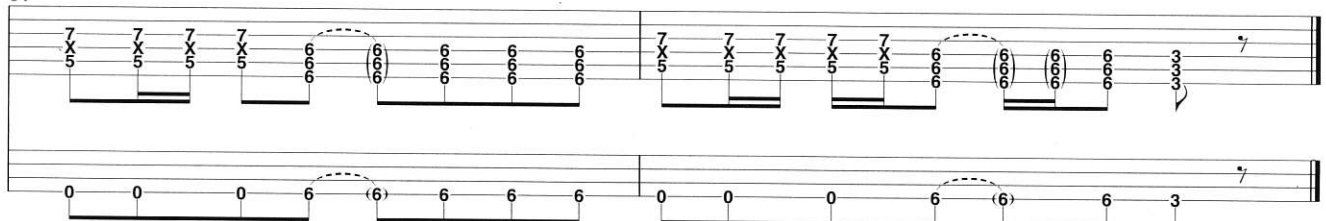
D octaves

Ab5

Don't

F5

61



The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"SCREAM" AVENGED SEVENFOLD

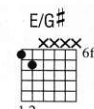
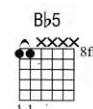
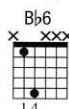
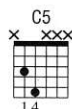
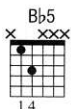
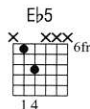
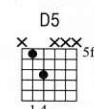
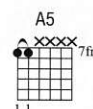
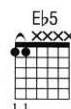
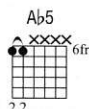
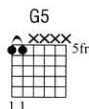
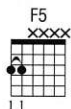
As heard on **AVENGED SEVENFOLD** (WEA)

Words and Music by **Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker** * Transcribed by **Jeff Perrin**

All guitars are in drop-D tuning down one half step (low to high, D \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): D \flat A \flat D \flat G \flat .

All music sounds in the key of D \flat minor, one half step lower than written.



A Intro (0:00)

Moderately ♩ = 130

D5

Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

(scream)

1

P.M.

* P.H.

pitch: A

* P.H. performed by Gtr. 2 only.

Bass

0 0 7 0 0 12 12 12 12 10 10 13 13 13 13 10 10 13 13 16 16 17

3

P.M.

10 10 10 10 12 12 12 12 12 12 12 12 11 11 11 0 0 7 0 0 12 12 12 12

(repeat previous two bars)

2

0 0 7 0 0

6

end Rhy. Fig. 1

P.M.

1 1 1/2

10 10 13 13 13 13 10 10 13 13 16 16 20 0 0 7 0 0 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

* Gradually bend string while picking note.

0 0 7 0 0 2 10

B Verses (0:19, 0:48, 1:45)

1. Caught up in this madness too blind to see
2. Relax while you're closing your eyes to me
3. We've all had a time where we've lost control

- Woke animal feelings in me
So warm as I'm setting you free
We've all had our time to grow

D5

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 1) Gtrs. 1 and 2 substitute Fill 2 second time (see next page)

Substitute Bass Fill 1 second time (see next page)
play 1st time only

Bass

9

0 0 7 0 0 0 0 7 0 0 0 0 3 7 10 6

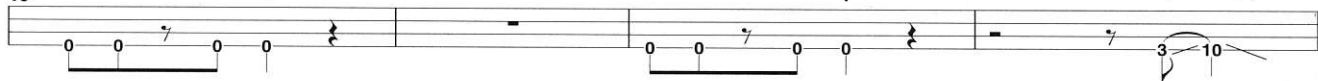
Took over my sense and I lost control
With your arms by your side there's no struggling
I'm hoping I'm wrong but I know I'm right

I'll taste your blood tonight
Pleasure's hunt all mine this time
I'll hunt again one night

Gtr. 3 plays Fill 1 first time (see below)

Substitute Bass Fill 2 second time and
Bass Fill 3 third time (see below)

13



C Pre-chorus (0:34, 1:02, 2:00)

*(Ooh)

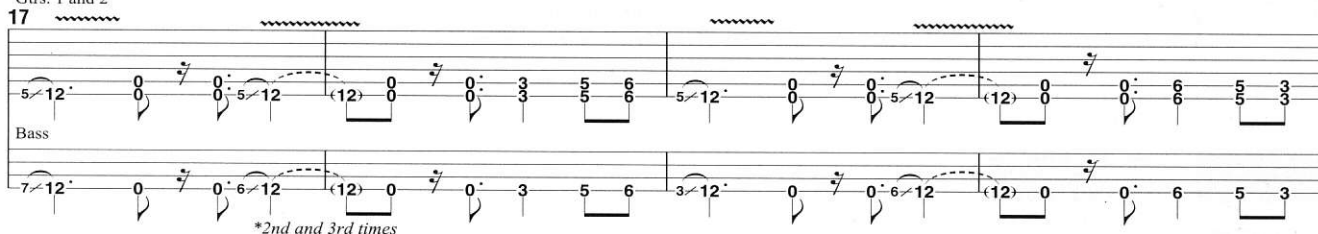
You know I make you wanna scream

You know I make you wanna

D5
Gtrs. 1 and 2

F5 G5 Ab5 D5

Ab5 G5 F5

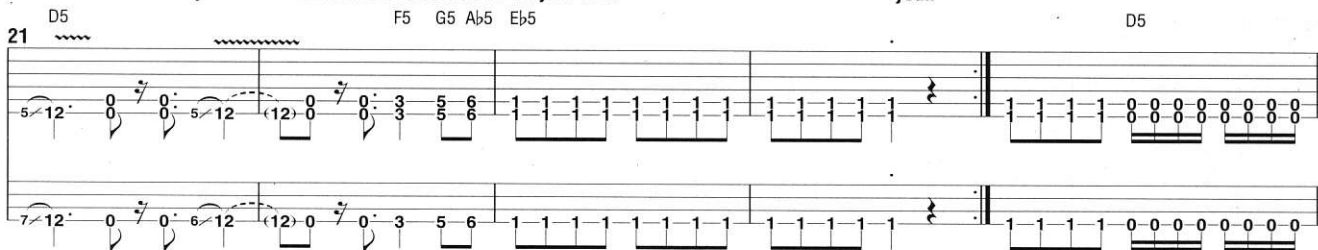


*2nd and 3rd times

1. go back to [B] 2nd Verse
2., 3.

run from me baby but now it's too late You've wasted all your time

yeah



D Chorus (1:17, 2:14, 3:46)

Cherishing
Cover

me

those feelings
Unwanted

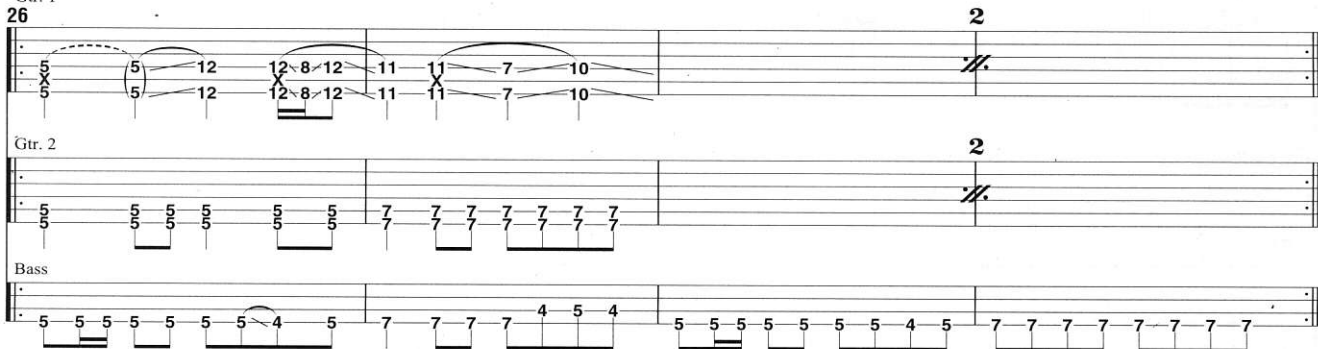
pleasuring
clemency

G5
Gtr. 1

A5

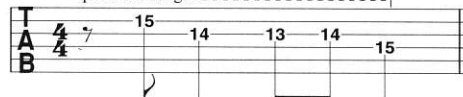
G5

A5



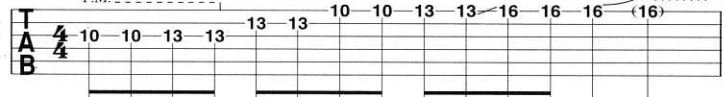
Fill 1 (0:32)

Gtr. 3 (elec. w/clean tone)
(Dm)
piano arr for gtr.



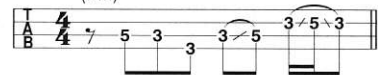
Fill 2 (0:50)

Gtrs. 1 and 2
(Dm)
P.M.



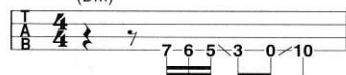
Bass Fill 1 (0:54)

(Dm)



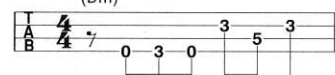
Bass Fill 2 (1:01)

(Dm)



Bass Fill 3 (1:58)

(Dm)



"SCREAM"

E (1:32, 2:29, 4:01)

4th time, skip ahead to bar 36 1., 3., 5.

Scream 'til there's silence scream while there's life left vanishing
Scream from the pleasure unmask your desire

G5 D5 Eb5 Bb5 C5 Bb6 D5 Eb5

Gtrs. 1 and 2

30

Bass

2., 6.

1st time, go back to **B** 3rd Verse
2nd time, skip ahead to **J** Outro

perishing
N.C.
Gtr. 4 plays Fill 3 second time (see below)

perishing
D5 Eb5

34 Gtr. 3 (second time only)

F Guitar Solo (2:43)

Oh
D5 A/E Bb5 A5

Gtr. 3 (w/dist.)

38 17-16-13-15 13-16 * 17-16-12-14 12-16 18-17-13-15 13-17

* repeat previous beat

Gtrs. 1 and 2

Bass

Fill 3 (4:11)
Gtr. 4 N.C.

1. E/G# A5 41 16 15 14 12 14 15 16 15 14 12 15 16 17 16 15 12 15 16 17

2. E/G# A5 16 15 14 12 14 15 16 15 14 12 14 16 21 20 19 17 19 20 21 (21)

G (2:59)

on repeat: **(Ooh)**

D5 A/E G5 E/G# A5

Gtr. 4 (elec. w/dist.)
Riff A1

43 10 12 13 10 12 13 17 9 10 12 9 12 18 17 18 15 15 15 15 16 12 12 13 14 13 14

Gtr. 3
Riff A

10 12 14 10 12 14 14 18 9 10 12 9 10 15 14 15 10 11 12 12 12 11 10 12 13 13 14 14 14 11 12 14

Gtrs. 1 and 2
Rhy. Fig. 2

0 0 0 0 0 0 0 0 4 4 4 4 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

Bass

0 0 0 0 0 0 0 0 2 2 2 2 2 2 5 5 5 5 5 5 5 5 6 6 6 6 7 7 7 7

H Bridge (3:17)

Some

D5

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 43)

Gtr. 3 plays Riff A twice (see bar 43)

Gtr. 4 plays Riff A1 twice (see bar 43)

Bass

47

live

repressing

the way

G5

we're

their

built

instinctive

Don't

point

E/G#

the

feelings

blame

A5

on

Protest

me

I (3:32)

Scream scream scream the way you would if I ravaged your body

N.C.(D5)

F5 E5

N.C.(D5)

Ab5 G5 F5

Gtrs. 1 and 2

51

Bass

go back to **D** Chorus

Scream scream scream the way you would if I ravaged your mind

N.C.(D5)

F5 G5

N.C.(D5)

Eb5

55

J Outro (4:15)

1., 2., 3.

4.

(1.) This madness this madness this madness
I've lost control this madness this madness
this madness this madness

(2.) I lost control
just one more night
just one more night

D5

Gtr. 4 (elec. w/dist.) (first time only)

Gtr. 4 substitutes Fill 4 second time (see below)

Gtr. 4 substitutes Fill 5 third time (see below)

59

Gtr. 3 (w/delay)

Gtr. 5 (elec. w/dist. and delay effect)

* Notes produced by delay effect.

Gtrs. 1 and 2

Bass

Fill 4 (4:28)

N.C.

Gtr. 4

Fill 5 (4:38)

N.C.

Gtr. 4

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



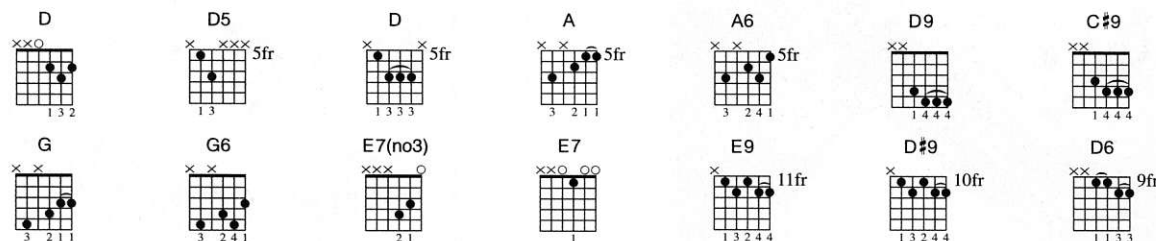
"ROCK THIS TOWN" STRAY CATS

As heard on **BUILT FOR SPEED** (EMI MUSIC DISTRIBUTION)

Words and Music by **Brian Setzer** * Transcribed by **Mark Zeigenhagen** * Bass transcribed by **Michael DuClos**



All instruments sound approximately one quarter step flat on the recording.
To play along, tune all strings down accordingly.



A Intro (0:00)

Fast Shuffle ♩ = 204 (♩ = ♩♩)

1. 2.

D
Elec. Gtr. (w/very light dist. and slap-back echo) (play 4 times)
(repeat previous bar)

D5
Rhy. Fig. 1
P.M.-----

Well my

1

TAB

Bass (upright acous. arr. for elec.)
w/thumb or pick; P.M. throughout to simulate upright bass
Bass Fig. 1-----
(enter 3rd time) (play 4 times)

5 4 5 6 7 6 5 4 5 4 5 6 7 6 5 4 7 6 5 4

B 1st Verse (0:15)

baby and me went out late Saturday night Well I'll

hair piled high and my baby just looked so right

D5
P.M.----- (play 3 times)

A **A6** **A** **A6**

(play 3 times) cont. simile throughout

5 4 5 6 7 6 5 4 (6)* 7 4 7 4 5 4 7 6

*Substitute note in parenthesis 3rd time.

pick you up at ten gotta have you home by two Your mama don't know what I got in store for you but that's

D **D9** **C#9 D9** **G** **G6** **N.C.(E7)**

let ring-----

10

TAB

5 3 2 3 5 2 3 4 5 3 5 2 2 5 4 2

C (0:31, 1:35)

N.C.(D)

Riff A_

P.M. . . .

Bass plays Bass Fig. 1 (see bar 1)

Bass plays Bass Fig. 1 four times (see bar 1)

(3rd time on reprise) 2. Well we
(3rd time on reprise) 3. Well we're

(play 3 times)

found a little place that really didn't look half bad I'll have a
having a ball just a - boppin' on the big dance floor Well there's a

D5

Rhy. Fill 3.

Bass plays Bass Fig. 1 twice (see bar 1)

whiskey on the rocks and change on the dollar for the jukebox
real square cat he looks a - nineteen seventy - four

Well I
Well you

Gtr. *Substitute Rhy. Fig. 1 on 3rd Verse (see bar 3)*

Rhy. Fill 4.

Substitute Rhy. Fill 1 on 3rd Verse (see below)

put a quarter right	into	that	can	but	all	it	played	was	disco	man	Come on
look at me once	you	look at me	twice	you	look at me	again	and	there's	gonna	be a	fight We're gonna
D		D9	C#9 D9		G	G6	G		E7(no3)		

Rhy. Fill 1 (1:52)

Gtr.

A

A

D

D9

G

F

[illegible]







www.BossUS.com/tone

We're gonna

32 Gtr. *Substitute Rhy. Fill 2 on 3rd Verse (see below)*

We're gonna

Substitute Rhy. Fill 3 on 2nd Chorus (see bar 22)

36 P.M.      

It's a

[illegible][illegible]

Bass plays Bass Fig. 1 three times (see bar 1)

Tab

D9 C#9 D9 C#9 D9

TAB 4/4

X X . 10 10 X X 9 10 10 9 10 10
X X X 10 10 10 X X 9 10 10 9 10 10
X X 9 10 10 X X 8 9 10 10 9 10 10
X X 10 10 10 X X 9 10 10 9 10 10 10

The Pedals That Make The Tone

124 GUITAR WORLD

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"HIGHWAY TO HELL" AC/DC

As heard on **HIGHWAY TO HELL** (EPIC)

Words and Music by **Angus Young, Malcolm Young and Bon Scott** * Transcribed by **Andy Aledort**

All instruments sound approximately one quarter step flat on the recording.
To play along, tune all strings down accordingly.



A Intro (0:00)

Moderately ♩ = 116

Chords: A5, D/F#, G5, D/F#, G5, D/F#, G5, D/F#, A5

Gr. 1 (elec. w/dist.)

1 (drums enter 2nd time)

mf

Th.

B Verses (0:18, 1:12)

1. Livin' easy stop signs Livin' speed free limit Season ticket on a
2. No stop signs Nobody's gonna

4

Th.

8

Th.

12

Th.

16

Th.

rather rockin' do band Goin' Hey down mama party look time at me My friends are gonna I'm on my way to the

Th.

"HIGHWAY TO HELL"

C 1st and 2nd Choruses (0:53, 1:47)

be there too hey I'm on a highway to hell On the
promised land Wow I'm on a highway to hell
E5 A5 D G5 D

Rhy. Fig. 1

20 *Gtrs. 1 and 2

Bass.

*Gtr. 2 is elec. w/dist.

highway to hell I'm on a Highway to hell I'm on the
Highway to hell G5 D A5 D G5 D5
A5 D

24 (repeat previous two bars)

sim.

1. go back to B 2nd Verse 2.

highway to hell Mmm
Highway to hell
A5 D

28

A5 Gtr. 1

Don't stop me Hey hey ow

32

D G5 D

Gtr. 2

Bass

Gtr. 3 (elec. w/dist.)

The Pedals That Make The Tone

A5 D G5 D A5 D G5 D

Gtrs. 1 and 2 play Rhy. Fig. 1 four times (see bar 22)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

highway to hell on a highway to hell i'm on a
A5 D G5 D A5 D G5 D

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 22)

highway to hell on a highway Hey

A5 D G5 D A5 D G5 D

[illegible]

"HIGHWAY TO HELL"

(Highway to hell) I'm on the highway to hell (Highway to hell) Highway to hell
 A5 D G5 D A5 D G5 D
 Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 22)

52 Gtr. 3

Bass

(Highway to hell) I'm on the highway to hell (Highway to hell) to hell)
 A5 D G5 D A5 D
 56

Free time

And I'm goin' down all the way

59 (hold bend) G5 D5 *trill

*Gtrs. 1 and 2

*Trill executed by tapping fretboard w/edge of pick.

Bass

Wow

We're on the highway to hell

62 A5 *pick scrape Gtr. 2 A7 A5

*Rapidly scrape pick back and forth across strings while gradually sliding left hand down fretboard.

Gtrs. 1 and 2

Gtr. 1

let ring

SOUND

MARSHALL JMD100 100-WATT AMP 134 ZOOM G2.1NU GUITAR EFFECTS AND USB I/O 136 CAKEWALK BY ROLAND V-STUDIO 20 138 LAG TRAMONTANE T66D AND T100DCE GUITARS 140

HYBRID REALITY

Marshall JMD100 100-watt digital guitar amp



★ BY CHRIS GILL

GUITARISTS AND PRODUCT reviewers (like myself) often refer to the “Marshall sound” in general terms, but when you get right down to it, there really isn’t one specific Marshall sound. Rather, there are the sounds of many different Marshall amplifiers, each with its own characteristics and personalities. It’s true that most Marshall amps share a certain harmonic complexity that emerges as you crank up the gain, as well as a distinctive midrange quality. However, a late-Sixties “plexi” Marshall, an Eighties JCM800 and a modern Mode Four sound as different from each other as Jimi Hendrix, Zakk Wylde and Alex Skolnick do.

If you’re a fan of various Marshall sounds and don’t have a few hundred-thousand dollars to drop on the original items, Marshall’s new JMD:1 Series amps may be exactly what you’ve been looking for. The hybrid design of the JMD:1 amps consists of a digital preamp featuring Softube Natural Harmonic Technology, studio-quality effects, and an EL34-driven power amp that provides several varieties of beloved Marshall tones while it adds a few new sounds to the repertoire. The JMD:1 Series consists of a 50-watt 1x12 combo (JMD501), a 100-watt 2x12 combo (JMD102), a

50-watt head (JMD50) and a 100-watt head (JMD100), which is the model I evaluated.

FEATURES

THE HEART OF the JMD100 is its digital preamp, which has a selection of 16 preamp voicings, each with its own gain-stage architecture and tone-stack configuration. This means that the amp’s gain, volume and EQ controls behave differently depending on which preamp voicing is selected with the 16-position rotary switch. Voicings are based on a variety of Marshall products and sometimes on a combination of two. They include a mid-Sixties 1974 combo, a late-Sixties 1959 “plexi” head, an early Eighties JCM800 2203 head and a Nineties JMP-1 preamp, as well as modern JCM2000 DSL100, Mode Four MF350, JVM410H and Haze40 amps and classic Marshall distortion/

overdrive pedals like the Guv’nor and Bluesbreaker II.

The JMD100 also has three effects—gate/modulation (chorus, phaser, flanger or tremolo), delay (analog, tape, hi-fi or multi-tap) and reverb—which can be used simultaneously. The mod adjust and delay adjust knobs are multifunction rotary controls that let you select the type of effect and adjust the modulation speed or delay time. The number of repeats for the delay effect is predetermined by the delay time; in general, the number of repeats increases with longer delay times. Other front panel controls include presence and master volume, which are not affected by the selected preamp setting.

As you might expect for an amp featuring such a sophisticated digital preamp, the JMD100’s rear panel is similar to what you’ll find on a studio rack processor. There are MIDI In

CHECK

ESP LTD DELUXE H-1001 **142** PLANET WAVES LUBRIKIT FRICTION REMOVER **142** MOLTEN MIDI 2 PROGRAMMABLE WHAMMY CONTROLLER **144** YAMAHA BB2025K BASS **146**

SPECS

LIST PRICE \$1,500.00

MANUFACTURER

Marshall,

marshallamps.com

OUTPUT 100 watts

TUBES Four EL34

(power amp), one

ECC83 (preamp)

FRONT PANEL Knobs:

preamp select, gain,

bass, middle, treble,

volume, mod adjust,

mod depth, delay

adjust, delay level,

reverb, presence,

master; Switches:

manual, Ch 1, Ch 2, Ch

3, Ch 4, modulation,

delay/tap tempo,

Ext FX, compare,

footswitch/MIDI

program; 1/4-inch input

REAR PANEL MIDI

Thru, MIDI In, foot

controller (1/4-inch),

XLR emulated line out,

1/4-inch headphones,

1/4-inch line in, 1/4-inch

preamp out, mix knob,

-10dBV/+4dBu switch,

1/4-inch return, 1/4-

inch send, 1x16-ohm

and 2x16-ohm/1x8-ohm

speaker outputs

OTHER Heavy-duty six-

switch foot controller,

foot controller cable



and Thru jacks for controlling the amp and selecting up to 128 presets with a MIDI foot controller, a jack for connecting the included six-switch foot controller, an XLR line output with speaker cab and mic emulation, a 1/4-inch headphone jack, a line input for MP3 or CD players, a 1/4-inch preamp output, a programmable series/parallel effect loop with mix control and +4dBu/-10dBV level switch, and three speaker jacks for 16- or eight-ohm outputs. The included footswitch provides two operating modes: Preset mode allows users to store and access up to 28 complete presets; Switch mode lets you assign

any of the functions of the JMD100's front-panel switches (manual, channels 1-4, modulation, delay, tap tempo, effect loop and compare) to the controller's six footswitches.

All of this is harnessed to a standard Marshall 100-watt power amp driven by four EL34 tubes and massive transformers that help the JMD100 tip the scales at about 45 pounds. The circuit also has a single ECC83 tube that is engaged by several preamp voicing settings.

PERFORMANCE

THE JMD100 SOUNDS impressively similar to the amps it's designed to

replicate. The only things missing from the sonic equation are the tonal and response characteristics influenced by different speaker cabinets, but I found that a 4x12 loaded with Celestion Vintage 30s handled most tones well. (Marshall recommends pairing the JMD100 with the company's MA412 cabinet, which is loaded with four Eminence AX-75 12-inch speakers.) Tones include the bluesy overdrive of a 1974 combo, a raunchy "plexi" punch that will satisfy Jimi and Eddie fans, the massive midrange crunch of a JCM800 and the modern meltdown of a Mode Four, as well as a variety of Marshall's underrated clean tones.

The effects are quite good, although the limited controls don't allow users to fine-tune parameters. The included foot controller, which connects to the amp with a standard guitar cable, is surprisingly versatile, allowing what is essentially a single-channel amp to perform as if it had five to 28 channels. Saving your favorite sounds is easy—just press one of the four channel buttons on the front panel for about a second. The foot controller switches presets quickly and seamlessly, making it perfect for use in live performance.

THE BOTTOM LINE

AT LONG LAST, you don't have to be a rock star to afford a complete collection of Marshall amps. Softube's Natural Harmonic Technology replicates the tone stacks and gain characteristics of various Marshall preamps to a tee, while the JMD100's EL34 power amp section delivers the harmonically complex crunch that Marshall aficionados demand, resulting in a true winning combination. **SC**

+PRO	-CON
REALISTIC EMULATIONS OF CLASSIC MARSHALL TONES • TUBE POWER AMP SECTION • VERSATILE FOOT CONTROLLER	LIMITED EFFECT PARAMETER CONTROL • HEAVY



NU AND IMPROVED

Zoom G2.1Nu guitar effects and USB I/O



*BY CHRIS GILL

THE GUITAR EFFECT market is being turned upside down. Pedals using old-school analog technology are becoming increasingly expensive, even though their designs use only a handful of parts and their capabilities are relatively limited. Meanwhile, digital multieffect units are becoming cheaper, better sounding and more powerful and sophisticated.

Zoom's new G2.1Nu guitar effects pedal with USB is a great example of this new trend. In addition to offering 83 types of effects and amplifier modeling, it operates as a USB audio interface, rhythm machine, tuner and looper. While it's small enough to fit in a gig bag pocket, it features a built-in expression pedal and a large, easy-to-read LCD. With its sturdy construction and powerful parameter editing capabilities, the G2.1Nu is a gig-worthy, pro-quality multieffect pedal, yet it sells on the street for about the same price as the latest trendy boutique overdrive pedal.

FEATURES

THE G2.1NU'S 83 effects are arranged in nine modules that can all be used at the same time: Comp (compressor), EFX (wah and filter), ZNR (Zoom noise reduction), Drive (amp and distortion models), EQ, Modulation

(chorus, pitch shift, delay, etc.), Delay, Reverb and Total (sets parameters for the entire patch). Each effect module has up to three parameters that users can edit in fine detail, and some parameters can be modified in real time with the G2.1Nu's built-in expression pedal and an optional second expression pedal. The unit offers 100 memory locations for storing your own patches, along with another 100 factory patches, including 20 patches programmed by Steve Vai.

Some effects, such as chorus, are stereo, and to that end the G2.1Nu has a 1/4-inch stereo output. In addition to functioning as a full-featured multieffect unit, the pedal operates as a USB audio I/O interface with up to 48kHz/16-bit audio. With it connected to a computer running DAW software (such as the included Cubase LE 4), you can record your guitar's signal processed with the G2.1Nu's effects and play back audio tracks with or without the G2.1Nu's processing. The G2.1Nu's tuner is versatile, providing presets for seven-string guitar, drop tuning and several alternate tunings, as well as a Chromatic mode. The looper records loops up to five seconds long, and you can record overdubs and adjust the loop playback tempo and volume. The built-in drum machine features realistic-sounding PCM samples and offers 40 rhythm patterns that are great for jamming or practice.

SPECS

LIST PRICE \$329.99
MANUFACTURER Zoom, samsontech.com
EFFECT TYPES 83
USER PATCHES 100
PRESET PATCHES 100
CONTROLS Module selector; Parameter 1, 2 and 3 knobs; Effect Type/Bank up and down buttons; Store/Swap; Direct; Rhythm Start/Stop; Tap Tempo and USB/Global buttons; expression pedal Assign button; two footswitches; expression pedal
INPUTS Guitar, Controller (footswitch or expression pedal)
OUTPUTS 1/4-inch stereo
OTHER USB connector, DC 9-volt adapter jack (also can run on four AA batteries or USB power), large LCD

PERFORMANCE

WHEREAS MANY PREVIOUS low-priced multieffect units sacrificed sound quality in favor of the quantity of available sounds, the Zoom G2.1Nu provides pro-quality 32-bit processing and 96kHz/24-bit A/D and D/A conversion for all of its effects. The distortion models are especially impressive, and they sound and respond in a way similar to the various amps, stomp boxes and preamps they're designed to emulate. Effects range from your usual phasers and flangers to more exotic options like ring modulation and pitch-bend "whammy" effects controlled by the expression pedal. The amp emulations, in particular, are good enough to use plugged directly to a live mixing console.

With two footswitches, three parameter knobs, a rotary module selector switch, seven buttons and an expression pedal, the G2.1Nu is easy to use. While the footswitches only scroll up and down through patches individually, a Patch Pre-select mode lets you choose a desired patch in advance of needing it. When you're ready to engage the patch, simply stomp on both footswitches simultaneously.

The rhythm sounds and patterns are basic but good for practice. The USB audio I/O is great for first-time home recorders, though the G2.1Nu is no substitute for a professional-quality interface. Still, it's great to have if you're on the road with a laptop and you want to lay down some ideas while they're still fresh. In addition, Zoom's Edit & Share software is available as a free download and allows users to create, edit and save their own G2.1Nu amp and effect settings, as well as share them and download other user's patches.

THE BOTTOM LINE

IT'S HARD TO justify buying a stomp box these days when products like the G2.1Nu offer so much more for just a few dollars more. It's worth the price for the quality of its amp/distortion tones alone, but its numerous other features make it a true value for onstage and studio use. **SC**

ON DISC!

*PRO	*CON
FULL SELECTION OF EFFECTS • EASY TO USE • OUTSTANDING DISTORTION AND AMP TONES	LIMITED DIGITAL I/O CAPABILITIES

ON THE RIGHT TRACK

Cakewalk by Roland V-Studio 20



* BY CHRIS GILL

ALL-IN-ONE digital recorders offer a relatively inexpensive way to enter the wild and wonderful world of digital recording. Unfortunately, most have a limited number of recording tracks and lack the visual editing advantages provided by digital recording software. And while most digital recording software packages are affordably priced, users still need to invest additional bucks in audio I/O interfaces, control surfaces and effects, all of which can greatly increase the overall price of a system.

The new Cakewalk by Roland V-Studio 20 combines the best of both worlds, from two companies with solid reputations in digital recording and guitar technology. Cakewalk is known for its powerful SONAR software and software made for the specialized needs of guitarists, such as Guitar Tracks Pro. Roland made digital recording affordable and accessible to musicians more than a decade ago with its V-Studio recorders, and its COSM modeling and Boss effects are staples of almost every guitarist's setup.

With the V-Studio 20, you get a compact controller/audio interface/effect unit combined with new VS-20 COSM Effects Editor software and Guitar Tracks software, a Windows-only custom design for V-Studio 20 based on Guitar Tracks 4. The result is an affordable all-in-one digital



THE PERFECT
ALL-IN-ONE
SOLUTION FOR
RECORDING
GUITARISTS.

SPECS

STREET PRICE
\$299.00
MANUFACTURER
Cakewalk, cakewalk.com
MINIMUM SYSTEM REQUIREMENTS
PC Windows Vista, XP or 7 (32-bit); Intel Pentium 4 1.3GHz or AMD Athlon XP 1500 (desktop)/Intel Atom or AMD Athlon Neo (notebook); 512MB RAM (desktop) or 1GB RAM (notebook); 1024x768 16-bit-color screen resolution (desktop) or 1024x600 16-bit-color screen resolution (notebook); DVD-ROM drive
MAC OS X 10.6 (not available at press time)



recording system for guitarists that's powerful and easy to use.

FEATURES

THE V-STUDIO 20 control surface is small enough to fit in a guitar case, but it's packed with features, including eight sliders and track select buttons; transport controls; COSM patch select buttons; inputs for guitar, stereo line (1/4-inch instrument) and XLR mic (with 48-volt phantom power); stereo RCA outputs; and a USB port. Unlike a typical control surface or audio interface, it also has built-in stereo microphones and effects, which include a variety of popular Boss guitar effects, COSM amp modeling and even harmony and pitch-correction effects for recording pro vocals. Combine a laptop, netbook or desktop with the V-Studio 20, your guitar and a good pair of monitors, and you have everything you need to lay down tracks and mix your recordings.

While the V-Studio 20 provides only two channels of input and output, it's perfect for guitarists who generally work alone on demos. Although it lacks sufficient inputs for recording live drums, the Guitar Tracks software provides a massive

selection of excellent-sounding drum loops for laying down rhythm tracks appropriate to a wide assortment of musical styles. The software also includes a variety of instrumental tracks. The tempo for drum and instrument loops can be set to any desired BPM without affecting the loop's pitch or sound quality.

The V-Studio 20 hardware and Guitar Tracks software window share the same fader and control layout, so it's easy to find the feature you're looking for. The Guitar Tracks software window displays additional info, like tempo, time, Master FX controls, reverb, echo, panning, mute and solo controls and stereo level displays for each track. Pressing the COSM button on the controller or Guitar Tracks display calls up the VS-20 Effects Editor window, which looks and operates like a standard Boss floor multi-effect unit.

What's especially unique about the V-Studio 20 is that all the guitar and vocal COSM effects happen in the hardware. The result is great-sounding, latency-free effects.

PERFORMANCE

ONCE YOU'VE LOADED the drivers and software, recording tracks is a simple matter. Select the desired input, arm a track, punch the record button, and you're off. The footswitch input allows you to control transport functions hands-free with an optional footswitch. Whereas some digital recording software packages make it difficult to load plug-in effects and control them, choosing and controlling effects on the V-Studio 20 is a simple matter of pressing the COSM button to engage the VS-20 Effects Editor window. The software's 44.1kHz/24-bit sound quality is excellent, as are the internal guitar and vocal COSM effects.

THE BOTTOM LINE

AFFORDABLE, EASY TO use and exceptionally powerful, the V-Studio 20 system is the perfect all-in-one solution for guitarists who want to record great-sounding digital demos. **SC**

*PRO	-CON
AFFORDABLE ALL-IN-ONE DIGITAL RECORDING SYSTEM • EASY TO USE • GREAT GUITAR EFFECTS	ONLY TWO INPUTS AND OUTPUTS • LIMITED ABILITY TO EXPAND

FRENCH CONNECTIONS

Lâg Tramontane T66D and T100DCE guitars

***BY CHRIS GILL**

THINK OF ALL the great products that come from France, and chances are good that wine, cheese, perfume, fashionable clothing and even Bic pens and lighters come to mind. Guitars, however, are probably pretty far down on your mental list, even though France has a long and illustrious history of great luthiers like René Lacôte, Etienne Laprevotte, Robert Bouchet and Italian transplant Mario Maccaferri, who designed perhaps the most iconic French guitar models of the 20th century for Selmer.

More recently, Michel Lâg-Chavarria has kept the French luthiery tradition alive and well since 1978 with the Lâg Guitar company. Based in Southern France, and well known throughout Europe, Lâg guitars are endorsed by players like Phil Campbell of Motörhead, Charles Hedger of Cradle of Filth and Pete Doherty. The company's acoustic guitars have finally made their way to U.S. shores with the introduction of the new Tramontane line, which is designed in France, made in China and provides a wide variety of affordable models ranging in price from \$280 to \$975. I looked at two Tramontane models that represent the entry-level Standard range and mid-level T100 Stage range: the T66D dreadnought and T100DCE dreadnought cutaway acoustic-electric.

FEATURES

SEVERAL DISTINCTIVE FEATURES help Lâg Tramontane acoustic guitars stand out from the pack. The sides of the headstock, where the tuners are mounted, are recessed to give the headstock a distinctive layered appearance. A graphite nut holds the strings firmly in place without catching or binding, and lubricated high-precision satin-black tuners with satin-black tulip tuner buttons provide accurate tuning and classy appearance. A pinless bridge anchors strings above the top (like a classical guitar) and features a compensated saddle for accurate intonation. The rosette is decorated with an Occitan cross, giving Tramontane guitars a unique visual signature that can be spotted from the back of a venue.

The T66D is constructed with a solid spruce top and laminated

mahogany back and sides, a solid mahogany neck, and Indonesian rosewood for the fingerboard and bridge. The T100DCE features a solid cedar top, dark mahogany back and sides, a mahogany neck, and an Indonesian rosewood fingerboard and bridge. The T100DCE's headstock features a thick, contrasting Indonesian rosewood overlay with a maple Lâg logo inlay. Electronics for the T100DCE consist of a Nanoflex undersaddle piezo pickup and a Shadow-designed StudioLâg preamp with a single volume control and five EQ presets.

PERFORMANCE

DON'T LET THE entry-level prices of the Tramontane Series fool you—Lâg guitars are built with high-quality materials and considerable attention to detail. The silver-nickel medium-profile frets are smoothly polished and expertly trimmed for a glassy feel, with no extruding sharp edges. The necks on both models have a relatively flat wide profile that feels exceptionally comfortable and plays more like an expensive custom model than an off-the-shelf entry-level guitar. The wide and flat neck heel provides plenty of support and makes it easier to play all the way up the neck. The strings are spaced a little wider than usual at the nut, making both the T66D and T100DCE great choices for fingerstyle guitarists or players who desire a little extra room to fret notes cleanly.

Playing and listening to the T66D, it's hard to believe that this guitar sells on the street for less than \$200. The T66D's tone is lively and dynamic, with rich and brilliant treble, warm mids, aggressive bass and a singing harmonic complexity that's lacking in most guitars priced under \$1,000. Its tone is so good, it may become many players' first choice in their acoustic arsenal.

The T100DCE sounds similar to the T66D, but its deep cutaway tames the bass somewhat. However, that's a good thing, as it keeps feedback at bay when plugged in. The StudioLâg preamp's five presets may seem limited at first glance, but they produce a useful variety of tones for most applications. Settings 1 and 3 sound the most natural, while 2 and 5 have boosted midrange that's ideal for solo jazz playing, and setting 4 delivers enhanced treble that rhythm players

SPECS

LIST PRICES T66D, \$280.00; T100DCE, \$675.00

MANUFACTURER

Lâg Guitars, usa.

lagguitars.com

BODY Laminated

mahogany back and

sides, solid spruce

top (T66D), solid

cedar top (T100DCE)

NECK Mahogany with

French satin finish

NUT 1.7 inches

FINGERBOARD

Indonesian rosewood

FRETS 20

BRIDGE Indonesian

rosewood with black

resin compensated

saddle

TUNERS Lubricated

high-precision satin

black with satin black

tulip buttons

ELECTRONICS

StudioLâg preamp and

Nanoflex undersaddle

piezo pickups

(T100DCE)



Routed surfaces for the tuning machines give the headstock a distinctive layered look.

The rosette's Occitan cross gives the Tramontane models a distinctive, custom appearance.

will appreciate when they want to cut through the mix.

THE BOTTOM LINE

WHETHER YOU'RE LOOKING for your first acoustic, a versatile stage instrument or an addition to your collection that offers something different, Lâg's Tramontane Series acoustics are highly recommended. **SC**



*PRO	-CON
LOW PRICES • EXEMPLARY TONE AND PLAYABILITY • NO-NONSENSE PREAMP (T100DCE)	CR2032 BATTERIES CAN BE HARD TO FIND IN AN EMERGENCY (T100DCE)

SHRED CRED

ESP LTD Deluxe H-1001

* BY ERIC KIRKLAND

ESP'S LTD DELUXE Series guitars are a boon for technically gifted guitarists. These midpriced Korean-built super-axes feature detail-rich designs, fast playability, top-shelf components, tasteful embellishments and flawless fit and finish. ESP's latest addition to the series is the carved-top H-1001, a shred-ready beauty that ideally marries elegance and musicality with a devious metal attitude. My test guitar was the glossy black, non-trem variety, but options include figured maple tops and Floyd Rose trem.

FEATURES

A MIRROR-LIKE PIANO black finish with active EMG 81 and 85 pickups indicate that the H-1001 is designed for metal, but the fluid ergonomics of the carved-top mahogany body and slick neck give it a custom shop feel that would likely suit any style player who appreciates and recognizes a finely crafted instrument. Abalone inlays tastefully outline the body's top and frame the entire rosewood fretboard and headstock.

The maple neck is shaped into what ESP calls a "thin-U" contour. The wide and flat hill facilitates wide intervals and stabilizes the thumb during fast runs, while the radiused shoulders create a comfortable junction with the fretboard. This lightning-fast stick couples with the body using ESP's ingenious set-through joint, in which the glued-in neck extends much deeper into the body than a standard set-neck joint. Players who shred the upper registers will likely appreciate how this contoured joint seamlessly eliminates the

obstruction of a neck heel. Adding to the guitar's speed potential, massive and beautifully crowned fretwire makes it possible to fret notes with a light touch. An Earvana compensated nut provides superb intonation across all 24 frets.

The H-1001's hardware is as impressive as the guitar's design details. A locking TonePros Tune-o-matic-style bridge elevates the strings and locking ESP keys maintain absolute tuning stability through the wildest string stretches. The strings run through the body for maximum sustain, and the EMGs are controlled with a three-way blade switch and standard master volume and tone controls.

PERFORMANCE

THE H-1001 CREATES powerful acoustics across the frequency spectrum, without accentuating any area in particular. Lows are tight and defined, mids are deep and highs scream without being harsh. Though the EMGs perform best with high gain and thick saturation, this guitar's innate characteristics help them produce more organic tones and surprisingly warm clean tones.

THE BOTTOM LINE

ESP'S H-1001 IS fast, thoughtfully constructed and purposefully appointed. While it sells for well under a grand, it plays and sounds every bit as good as a fine custom-shop creation. **SC**

+PRO	-CON
SUPER-FAST PLAYABILITY • SEAMLESS NECK JOINT • LOCKING HARDWARE	BREAK ANGLES AND DESIGN ADD SOME EXTRA STRING TENSION



OVERALL VALUE

SPECS

LIST PRICE \$999.00

MANUFACTURER The ESP Guitar Company, espguitars.com

BODY Carved mahogany, bound top, abalone accents

NECK Maple, set-through construction, thin-U contour

FINGERBOARD Rosewood, bound, abalone accents

SCALE LENGTH 25 1/2 inches

FRETS 24

HARDWARE TonePros locking TOM bridge, ESP locking tuners, Earvana compensated nut

CONTROLS Master volume and tone, three-way blade-style selector

PICKUPS Active system; EMG 81 (bridge), EMG 85 (neck)



A maple set-through neck joint creates the sustain of a through-neck guitar and the attack of a bolt-on.



ON DISC!

Locking TonePros bridge, locking ESP tuners and Earvana compensated nut keep this guitar's tuning extremely stable and accurate.

BUZZ BIN NEW, HIP AND UNDER THE RADAR

PLANET WAVES LUBRIKIT FRICTION REMOVER

IN NORMAL LIFE friction can be your friend. It keeps your tires from slipping off the road and makes sure your brakes work so you don't slam into other cars, walls, grandmas crossing the street and so on (unless you drive a Toyota, then God help you). But for guitarists, friction can be a mortal enemy and a constant thorn in the

side, binding strings in the nut and at the bridge and causing your guitar to go out of tune every time you bend a note or wiggle your whammy.

The Planet Waves Lubrikit Friction Remover is a fast, easy and affordable solution for guitarists' friction woes. The kit consists of a lubricant-filled syringe that allows

you to apply the lube with precision (and without a mess) and two application swabs to spread the lube where you want it. Applied to a guitar's nut and its bridge or tremolo saddles, the lube keeps the guitar's tuning stable, prolongs the life of your strings by preventing wear and minimizes string breakage.

-Chris Gill



OVERALL VALUE

SPECS

LIST PRICE \$12.00

MANUFACTURER Planet Waves, planetwaves.com



DOUBLE WHAMMY

Molten MIDI 2 programmable Whammy controller



* BY CHRIS GILL

THE DIGITECH WHAMMY pedal is one of the coolest stomp boxes ever, but a company called Molten Voltage has figured out a way to make it even cooler. The Molten MIDI 2 is a programmable MIDI controller for the latest version of the Whammy pedal (unofficially known as the Whammy IV) that produces a variety of pitch-shift arpeggio and step-sequence effects that a Whammy pedal can't produce on its own.

FEATURES

THE MOLTEN MIDI 2 connects to a DigiTech Whammy pedal with a single MIDI cable. It outputs MIDI clock, and users can create presets on a computer using a USB interface and programming software from Molten Voltage's web site. Two footswitches are located on the top surface: one is used to select presets or control tap tempo, and the other lets you start and stop the effect or step through individual pitch shift settings in a sequence. The knob located above the Start/Stop/Step footswitch also performs dual functions—either tempo or quick preset selection. The pedal is powered by an included nine-volt adapter and does not operate on batteries.

Five types of effects are available: Loop Portamento, Loop No Portamento, Step Portamento, Step No Portamento and "Different." Loop effects automatically play a sequence of up to 16 different notes, while Step

SPECS

LIST PRICE \$109.00
MANUFACTURER
 Molten Voltage,
moltenvoltage.com
CONTROLS Tempo/
 Select knob
JACKS MIDI
FOOTSWITCHES
 Program/Tap, Start/
 Stop/Step
PRESETS 15
OTHER DC power
 adapter included,
 Programmer software
 available free via
 web site

GG
 THE MOLTEN
 MIDI 2
 PRODUCES
 EFFECTS A
 WHAMMY
 PEDAL CAN'T
 PRODUCE ON
 ITS OWN.



effects scroll through each pitch-shift setting of a sequence individually when you engage the Step footswitch. Portamento causes pitch to slide up or down between each note, while No Portamento keeps pitch steady between steps. Selecting "Different" makes the MIDI 2 step through the Whammy pedal's settings each time the Step switch is pressed.

PERFORMANCE

ALTHOUGH THE MOLTEN MIDI 2 pedal has no numerical display, it uses the Whammy pedal's own LEDs to let you know which preset is selected. Using the effect in live performance takes a little forethought, but once you get the hang of it you can select and change presets in seconds. The synth-like sequencer effects greatly increase a Whammy pedal's versatility and provide unique 16-step patterns that even sophisticated pitch shifters like the Eventide Pitch Factor and DigiTech TimeBender can't duplicate. The sliding portamento effects are especially cool and worth the pedal's price on their own.

THE BOTTOM LINE

THE MOLTEN MIDI 2 is a versatile Whammy pedal "modification" that gives it new life and provides hours of creative inspiration. **SC**

*PRO	-CON
INEXPENSIVE • UNIQUE SYNTH-LIKE EFFECTS • PROGRAMMABLE	CHANGING PRESETS ONSTAGE CAN BE TRICKY

NEW EQ

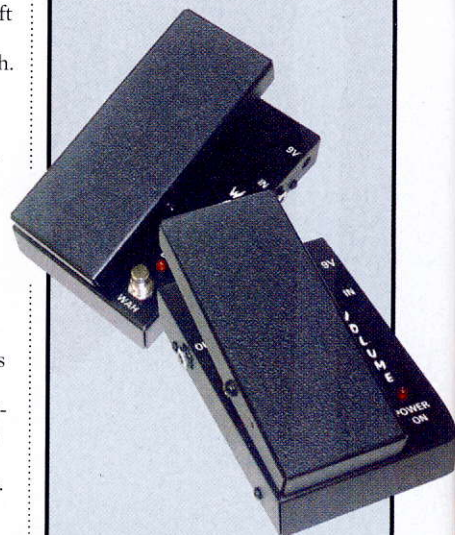
WHAT'S NEW & COOL

MORLEY

MINI VOLUME AND MINI WAH

The Morley Mini Volume and Mini Wah are 6 3/4 inches long, 4 1/2 inches wide and only 2 3/4 inches high, making them perfect for already crowded pedal boards. Each features electro-optical circuitry, so there are no pots to wear out, as on typical wah and volume pedals. The Mini Wah has a wah on/off switch and wah level control and is designed for classic and vintage wah tones. The Morley Mini Volume is studio quiet and set for a smooth audio taper. Each pedal features a durable cold-rolled steel housing, LED indicators and an easy-access battery door.

STREET PRICES: Mini Volume, \$69.99;
 Mini Wah, \$79.99
[Morley, morleypedals.com](http://Morley.com)

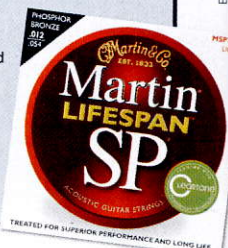


MARTIN GUITAR

SP LIFESPAN ACOUSTIC GUITAR STRINGS

The new Martin SP Lifespan acoustic guitar strings are treated with ClearTone proprietary technology that bring the longest possible string life without sacrificing tone or natural feel. Martin SP strings are designed to repel the oils and dirt that can deaden strings. SP Lifespan acoustic guitar strings come in either 92/8 Phosphor Bronze or 80/20 Bronze sets, and are available in custom light, light and medium gauges.

LIST PRICES: 80/20 Bronze, \$28.99; 92/8 Phosphor Bronze, \$30.99
[Martin Guitar, martinstrings.com](http://MartinGuitar.com)



EVAN TRUSEWICZ (MOLTEN MIDI)

BB KING

Yamaha BB2025X five-string bass

* BY ED FRIEDLAND

YAMAHA'S LEGENDARY BB (Broad Bass) Series basses established the company's reputation for building serious low-end machines. Top rock players like Billy Sheehan, Michael Anthony and Tony Kanal, along with session greats Nathan East and Abe Laboriel Sr., hit their marks with a BB. Now Yamaha has upped its game with the BB2025X, a five-string that has loads of high-end features, including the company's Acoustic Resonance Enhancement (A.R.E.) treatment, which imparts a response similar to that of a well-played treasured bass.

FEATURES

WHILE THE CHROME control plate and pickup rings give the BB2025X a touch of bling, it's the features you can't see that make the bass truly distinctive. These include the aforementioned A.R.E. treatment, Yamaha's Initial Response Acceleration (I.R.A.) technology and the spline-jointed body construction. A.R.E. involves using precision-controlled heat and humidity to affect the molecular structure of the wood, producing an acoustic response similar to instruments that have been played for many years. The I.R.A. process entails applying precise vibrations to completed guitars to release stresses that occur between the various parts of the instrument. Yamaha claims this allows the ax to vibrate in a more unified way, increasing sustain and allowing the bass to adapt to the player's style more quickly.

Less esoteric, but equally clever, is Yamaha's three-piece body construction method. This involves mounting the pickups and bridge into the center block to transfer more string vibration to the body, and using hard maple splines to join the body wings and create a more integrated mass.

The Vintage Plus bridge has a steel base plate with large, diagonally cut brass saddles that give the string a more defined witness point, and the 17.5-millimeter spacing is comfortable for finger-, pick- or slap-style approaches. The bridge allows for top loading or stringing through the body, where Yamaha also takes a diagonal approach by mounting the string ferules at a 45-degree angle to the bridge saddle. This decreased angle is said to allow greater string-to-body vibration

transfer behind the string saddle.

A hallmark of the classic BB design is Yamaha's rounded take on the P/J pickup configuration. The neck P-style pickup uses Alnico V magnets for a warm vintage tone, while the bridge pickup employs ceramic magnets for punch and edge. The blade-style magnets receive string vibrations over a wider area than traditional pole pieces, which greatly benefits string benders. A simple three-way toggle switch lets you select the neck or bridge pickup, or both.

The classic cloverleaf open-gear tuners have untapered posts, and the small string tree keeps the E, A and D strings angled downward to prevent unwanted vibration north of the nut. Like the BB's 21 frets, the 1 3/4-inch nut is made of nickel silver, which is said to transfer vibrations better than plastic or bone, and it gives the open strings a tone that's closer to that of fretted notes. The five-piece neck blends the bright, snappy tone of maple with the warmer midrange from the mahogany stringers, and the rosewood fingerboard has a fairly flat 23 5/8-inch radius, another feature that aids string bending.

Yamaha also makes the 2025 model, which is essentially the same instrument without the pickguard and chrome control plate, and both models are offered in four-string versions as the 2024 and 2024X.

PERFORMANCE

THE BB2025X HAS a lot of science behind its design, but the tone and feel are pure vintage. While I can't substantiate the claims of Yamaha's I.R.A. and A.R.E. processes, my test bass came out of the box with great note integrity and sustain, and it responded like a well-played piece. The instrument vibrates well, has no dead spots and delivers classic P-Bass tone. The 34-inch scale will be familiar to Fender lovers immediately, and while some companies are challenged to produce a tight and clear B string at this length, the BB2025X excels in the low register, particularly when the bridge pickup is engaged.

A hum-canceling pickup in the bridge position would eliminate the single-coil hum that occurs when the pickup is used on its own or in conjunction with the neck pickup. Although previous P/J-outfitted BBs share this symptom, the proprietary

SPECS

LIST PRICE: \$4,599.99

MANUFACTURER:

Yamaha Guitars,

yamaha.com

BODY: Alder, three-

piece

NECK: Maple with

mahogany stringers,

bolt-on

SCALE: 34 inches

FRETS: 21 nickel silver

FINGERBOARD:

Rosewood, 23 5/8-inch

radius

PICKUPS: (neck)

Alnico V split blade;

(bridge) ceramic single

blade

CONTROLS: Volume,

bass, three-way toggle

The five-piece neck has a rosewood fingerboard with a fairly flat 23 5/8-inch radius.

The 2025X's wood has received Yamaha's Acoustic Resonance Enhancement treatment to give it a more played-in style of response.

Blade-style magnets cover a wider area than traditional pole pieces, making the BB ideal for bending.

shape of the bridge pickup does not allow for stacked or split-coil aftermarket replacement options.

THE BOTTOM LINE

THE YAMAHA BB2025X packs a lot of cutting-edge features into a traditionally styled package. The BB isn't cheap, but its high-quality craftsmanship produces tonal purity you won't get from a budget bass. **SC**

+PRO

SUPER-SOLID CONSTRUCTION • EXCELLENT NOTE INTEGRITY

-CON

SINGLE-COIL HUM FROM THE BRIDGE PICKUP



PRODUCT PROFILE



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SRP: from \$39.99

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KnuckleBonz, Inc.

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Ozzy is featured in this limited edition statue from KnuckleBonz; only 3000 created. The Randy Rhoads Rock Iconz® figure depicts the guitar legend from this same period. Hand-painted/numbered collectibles; certificate of authenticity.

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(800) 638-4180



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The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, etc. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings. Shown in photo are the new Zakk Wyld and Jason Becker signature models and the P-51 model.

SRP: \$69.99

www.shredneck.com
(860) 413-9787



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Planet Waves' O-Port is a simple sound hole insert that fits into virtually any acoustic guitar, both easily & discreetly. Providing the ultimate acoustic sound enhancement, the O-Port has been proven to offer fuller, louder sound, improved clarity and feedback suppression. Learn more at www.planetwaves.com/oport

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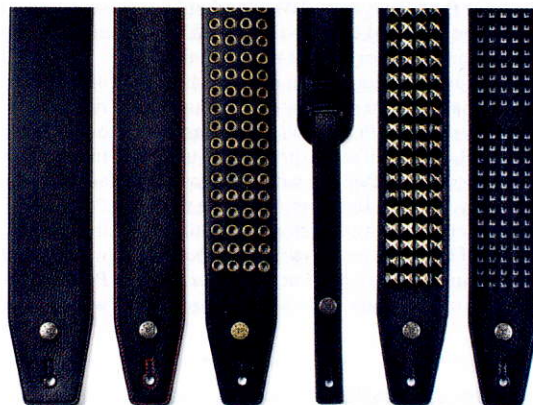
www.planetwaves.com/oport



STUTTERKILL

Modtone Effects

The StutterKill is a dual purpose pedal that's a "must have" for any player. On one hand it's a kill switch that's great when changing guitars or when you just need everything shut off for a second. The second button is a momentary killswitch that allows you to do on / off toggle switch effects with your feet! It's your very own musical panic button! SRP \$99.95



DUNLOP BMF PREMIUM LEATHER STRAPS

Dunlop Manufacturing

Dunlop BMF Leather Straps are made of high quality, premium full-grain leather and designed to break in fast and provide a lifetime of use. Each strap is crafted of a supple deer cow leather top for flexibility and saddle stitched to a pigskin back for comfort and grip—so your guitar stays in place but doesn't wear your shoulder out. Available in a variety of widths and styles to suit all types of players.

SRP: \$49.78-\$97.82

www.jimdunlop.com



HEAVY CORE FOR HEAVY TONES

Dunlop Manufacturing

Heavy Core® Strings are uniquely designed for the player that enjoys higher tension at standard tuning or normal tension at dropped tunings. Our proprietary core-to-wrap ratios are meticulously calculated, so the player can really "dig in" while retaining sound fundamentals. Heavy Core® Strings, like all Dunlop Strings are manufactured with the highest quality of materials and engineered for great tone, balance, and feel.

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sheds. After that, Perry says, "We'll probably take some time off and then do the record."

"The record," as Perry refers to it, remains perhaps the biggest elephant in Aerosmith's room. The band's most recent studio album of new material, *Just Push Play*, was released back in 2001, so even if work on a follow-up begins immediately after this summer's tour, a full decade is likely to have passed before we see a new Aerosmith studio effort (the 2004 collection of blues covers, *Honkin' on Bobo*, aside). Put another way, this encompasses a longer span of time than Perry's entire first

tenure with the band, which lasted from 1970 to 1979, during which they peeled off such classic discs as *Get Your Wings*, *Toys in the Attic* and *Rocks* in quick succession.

Aerosmith's inability to produce a full album of new material over the past decade is a particular sore spot for the guitarist, who on his own has released two solo efforts during this time. Adding to his frustration is the fact that, as he readily admits, he is no great fan of *Just Push Play*. "I wasn't really happy with the way it came out," Perry says. "I was a lot happier with *Honkin' on Bobo*. I wish we had done *Just Push Play* the way we had done that record. It was live and raw, and that's basically what I

think Aerosmith is."

That said, he continues, "Some of the other guys in the band liked *Just Push Play*. I didn't. So what the fuck, you know? I liked a couple of the songs on it; I just wasn't happy with the way it was recorded, in bits and pieces and glued together in Pro Tools. It left out the biggest asset Aerosmith has, which is playing live. And then there are some songs that I can't even believe we did. A song like 'Trip Hoppin'' is not a song I would...I just don't see us like that. But you get deep into recording and you lose sight of what you're doing sometimes."

In point of fact, Aerosmith have been working on the follow-up to *Just Push Play* for several years now. But as Perry explains, "We'd get started in the studio, and at the same time we'd have a tour looming. Then the record would get bogged down for one reason or another, and we'd have to stop and hit the road." A few years back, in an effort to move things forward, the band brought in AC/DC and Pearl Jam producer Brendan O'Brien to rein in the project. "We set aside three months," Perry says, "but one thing led to another, and all of a sudden it was the same thing: 'The tour starts in three weeks, and we're going to have to put the record off again.'"

Presently, Aerosmith are sitting on a handful of tunes that have been worked up during these aborted sessions over the years, though Perry says at this point he doesn't know if any of this material will surface on the eventual album. One thing he is adamant about, however, is that he would like to see the new disc—the last in their contract with Sony—recapture a greater semblance of the band's bluesy, rough-and-tumble Seventies sound, an element starkly absent in the polished pop of recent hits like "Jaded" and "I Don't Want to Miss a Thing." But while Aerosmith's glossier material is generally credited as being the work of Tyler (and his predilection for utilizing outside songwriters), Perry isn't so quick to write these songs off entirely. "Playing some of the songs Steven's wanted to play hasn't exactly hurt us," he admits. "But we used to write songs that we figured would play well in front of an audience, instead of jumping all over the place trying to write hits. People spend their careers trying to figure out what makes a hit single. But I learned a long time ago that you can't anticipate what people want, because it's always going to change. So fuck it. Play what you want to play."

It should be noted that what Perry has wanted to play has also served the band well over the years. It was his distillation of the sound and style of British heavy blues rock pioneers like Jeff Beck, Jimmy Page and Fleetwood Mac's Peter Green into something more riffy, acces-



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sible and, essentially, American that was in large part responsible for launching Aerosmith into the stratosphere in the Seventies. And if Steven Tyler has always been recognized as the face—and mouth—of Aerosmith, Joe Perry is no doubt the band's rock and roll soul. Throughout the band's history, Perry's unflappable, perennially cool guitar-god persona has anchored Tyler's extroverted live-wire act to great effect. He's the dark, dangerous and slightly enigmatic axman perfectly content to let his guitar do all the talking.

Not surprisingly, then, Perry is understated about his role in the band and even his own skills, going so far as to call himself “not that great a guitar player.” “I basically help lay the bed down,” he says. “I just concentrate on the songs. And most of the stuff I play I don't plan. A lot of people, I notice that if they play a lead, they can go back and play it again. Most of the time I can't. Once I've done it and it's over, I really have a hard time doing it the same way. Because it doesn't come from any sense of scales or technical know-how. It's all just attitude.”

He's considerably more effusive when discussing his co-guitarist of almost 40 years, Brad Whitford: “He thinks musically,” Perry says of his less-lauded bandmate. “He knows a lot more about music. He's a great lead player, and he's got a really good style. I remember back when we were doing the *Pump* record, he was ripping up some solos, and I was like, ‘Man, where are you getting that?’ He still does that stuff, only he just keeps topping himself. I always learn stuff from Brad musically, because I don't have a very good ear. There's a lot of times I'll forget what I play, and he'll show me. There aren't many people who can play the way he can and still work with four other guys like us.”

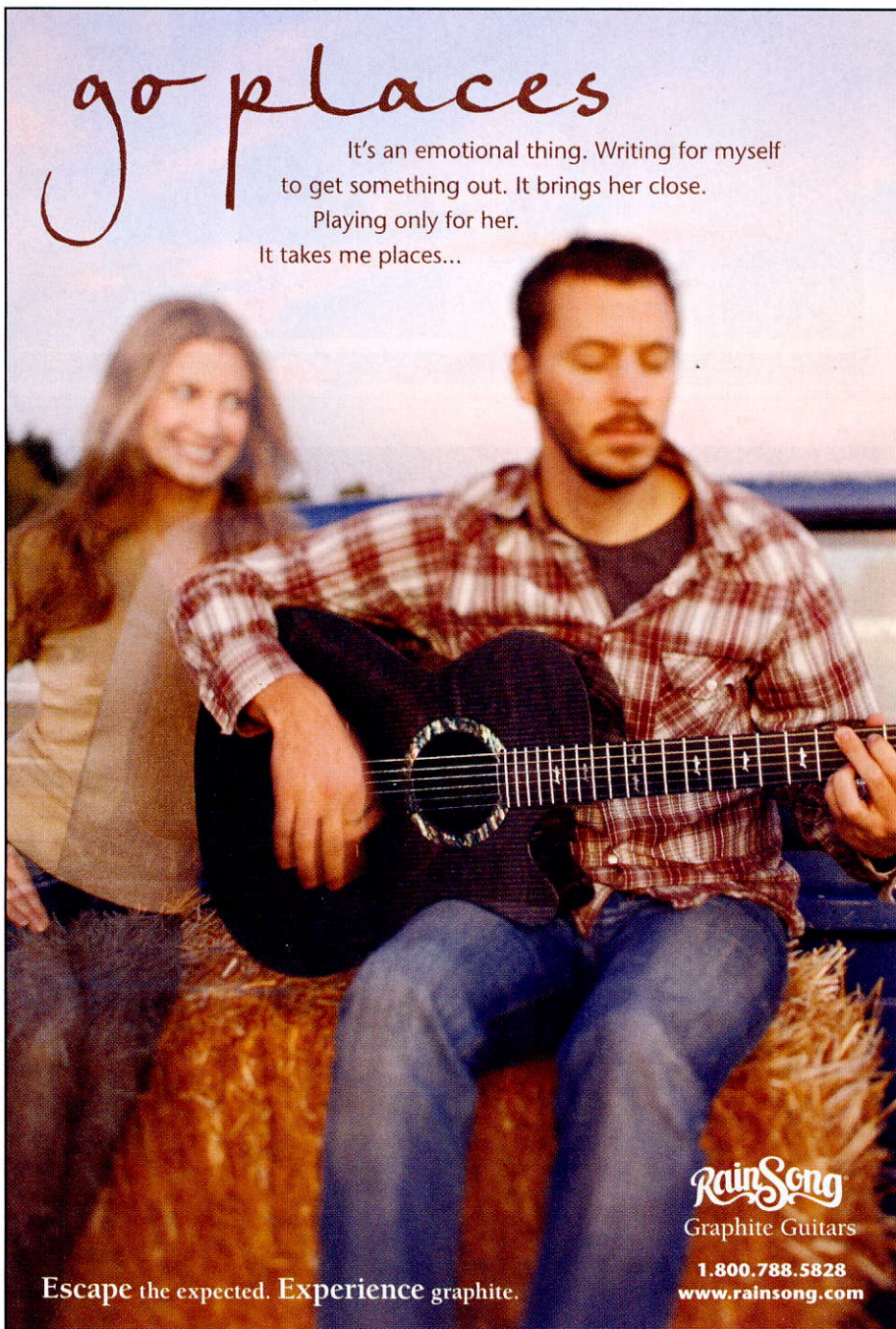
Perry goes on to cite classic Aerosmith tracks like “Last Child” and “Kings and Queens” as among his favorite Brad Whitford contributions to the band's canon. When asked what he considers to be his own shining moments, however, his choices are decidedly more esoteric. “There's a song on the *Joe Perry* record [from 2005] called ‘Can't Compare,’ where the notes I'm playing just speak and tell a story,” he says. “And then I really like ‘Wooden Ships,’ the instrumental on my most recent one [Have Guitar, Will Travel].” As for his best work with Aerosmith? “It's probably on a song that hasn't come out yet,” Perry says. “It's called ‘Meltdown.’ And I think the solo that I put on there is pretty close to what I would consider just right. I nailed it. It's one of our new ones, and hopefully we'll be able to use it on the new record.”

According to Perry, the upcoming

album, Aerosmith's 14th studio effort of new material, will finally be completed next year. But right now, the band is enjoying just being back out on the road together. “With Steven coming back, he's probably happier than I've seen him in a long time,” Perry says. “And he's healthier, stronger and singing better. It's amazing. So we're gonna tour at least through the summer, and then there's talk about Japan and the Far East and some other places. I think now that the band's up and running again and sounding good, we should stay on the road as long as we can. There's been so much starting and stopping over the last couple years, I'd like to feel like we finally did a full tour. After that

we'll do the record. And then, we'll see.”

And so the Aerosmith train just keeps a-rollin'. “It's funny,” Perry continues. “There were times in the Seventies when people would see us and go, ‘They're not gonna live another three months.’ But for some reason we've always managed to keep going. And I wonder about how we've been able to do it. So sometimes I just have to shake my head. Because there's not many bands out there who have been around for as long as we have, and who still have all their original members, and that are still doing new and bigger things the way we are. So it's kinda like there's no template for what's to come.” **GW**



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(continued from page 64)

FRANK ZAPPA

BORN December 21, 1940 (died December 4, 1993)

BANDS The Soul Giants, the Mothers of Invention, solo

ICONIC GUITAR Gibson SG

COOLEST RIFF "Magic Fingers"—*200 Motels*

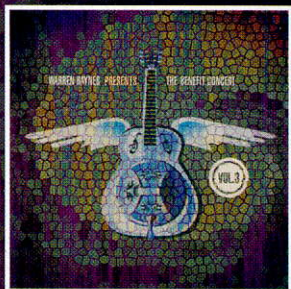
FIERCELY CREATIVE. super intelligent, phenomenally competent, witty, hilarious, totally in control—Frank Zappa was the guy we'd all like to be. He emerged in the mid Sixties and out-freaked the counterculture freaks who were gaining ascendancy at the time. He raised rock music's IQ by means of an astounding catalog of more than 60 albums, countless brilliant concerts and a legacy of some of the most articulate and incisive comments on music, politics, society and just things in general that rock culture has ever produced.

Frank was a total original, and his take on the phenomenon we call "reality" was utterly unique. It was endlessly entertaining just to hear him speak, and he could easily have made a career for himself as a lecturer, monologist or stand-up comedian. But fortunately for the world, he chose music as his métier.

Frank tried to cram as much of his unique world view as possible into every album and film he made. Serious 20th century composition, sick humor, social satire and some of the hottest guitar soloing of all time—it all came tumbling out of the speakers in a mental/sensory overload that Zappa fans came to cherish. Confronted with an absurd universe, he created art that was absurdly beautiful. And he aced parenthood, too, leaving behind an exemplary family that keeps his legacy alive.

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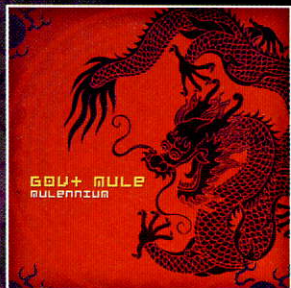
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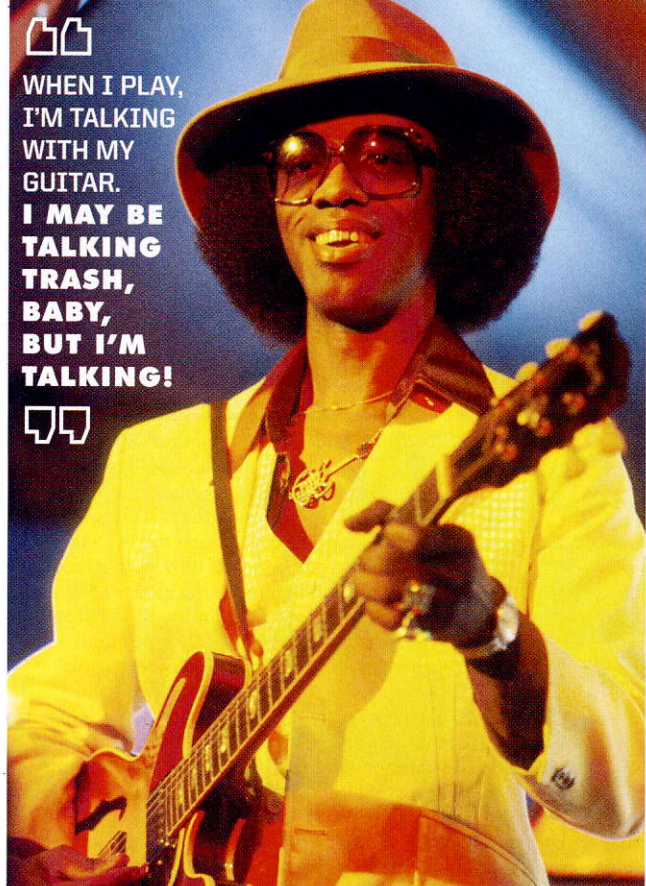
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TALKING!



JOHNNY "GUITAR" WATSON

BORN February 3, 1935 (died May 17, 1996)

BAND Solo

ICONIC GUITAR 1957 Fender Stratocaster

COOLEST RIFF "Space Guitar"—*Space Guitar*

FRANK ZAPPA WAS INSPIRED to play guitar after hearing his songs. Jimi Hendrix copied his sound. Eric Clapton lusted after a Stratocaster because of him. Steve Miller stole his "Gangster of Love" persona. Jimmie and Stevie Ray Vaughan idolized him. Sly Stone, George Clinton and Prince credit him as a key inspiration. Johnny "Guitar" Watson was undeniably one of the most influential musicians of the late Twentieth century, yet he rarely gets the credit he deserves.

Watson was a force to reckon with right from the beginning. His 1954 instrumental single "Space Guitar" left an indelible impression on Jimi Hendrix, who copied Watson's reverberated sound and wild bends and string slides almost verbatim for "Third Stone from the Sun," 13 years later. His bluesy single "Gangster of Love" was a hit three times—during the late Fifties and early Sixties, and again in the late Sixties, when the Steve Miller Band covered it. When many of his blues and R&B contemporaries became relics during the Seventies, Watson reinvented himself as a slickly dressed funk rocker, posing on album covers in *de rigueur* pimp attire (he didn't just dress like a pimp—he was a pimp) in the company of scantily clad babes. Watson died onstage in Japan in 1996 while he was playing a guitar solo. Friends say he wouldn't have wanted to go any other way.

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THE 100 COOLEST GUITARISTS



WAYNE KRAMER & FRED "SONIC" SMITH

BORN April 14, 1948 (Kramer); September 13, 1949 (Smith; died November 4, 1994)

BANDS The MC5 (both), Gang War (Kramer), Sonic Rendezvous Band (Smith)

ICONIC GUITARS Custom Strat with American Flag finish (Kramer); Mosrite Ventures (Smith)

COOLEST RIFF "Ramblin' Rose"—*Kick Out the Jams* (MC5)



THE MC5 WERE the nexus where radical politics and proto-punk belligerence first came together. This dangerous mixture touched off an explosion that's still rocking the world today. The group burst out of Detroit in the cataclysmic year of 1969, with its roots firmly planted in mid-Sixties garage rock, and mutated by injections of inner-city R&B and free-jazz mayhem. The MC5 was founded by guitarists Wayne Kramer and Fred "Sonic" Smith, friends since their teen years and

veterans of the Detroit garage rock scene. They honed a two-guitar attack that owed much to the heavy rock sounds being popularized at the time by acts like Cream, the Jimi Hendrix Experience and Led Zeppelin. But Kramer and Smith laid down their riffs with more reckless abandon and a greater sense of desperate urgency than any of those groups.

Many Sixties rock acts made political statements, but the MC5 were among the first rockers to make a serious commitment to revolution, aligning themselves closely with the White Panther Party (a Black Panther offshoot organization) and effectively serving as the White Panthers' agitprop machine. Their blue-collar Detroit roots lent a certain gritty gravitas to their stance. These weren't effete rock stars dabbling in left wing chic but working-class guerrillas with ammo belts strapped across their bare chests and guitars brandished as rifles.

Kramer served a prison sentence on drug-related charges after the MC5 split up. When he got out, he teamed up with Johnny Thunders to form Gang War and later re-emerged as a solo artist on L.A. punk label Epitaph. Smith went on to lead the punishingly loud Sonic Rendezvous Band and married New York punk rock poet, artist, singer and originator Patti Smith. He passed away in 1994. But from the Clash to Fugazi, Crass and Green Day, the politicized wing of punk rock continues to fly the banner first raised by the Motor City 5.



CHUCK BERRY

BORN October 18, 1926

BAND Solo

ICONIC GUITAR Gibson ES-355

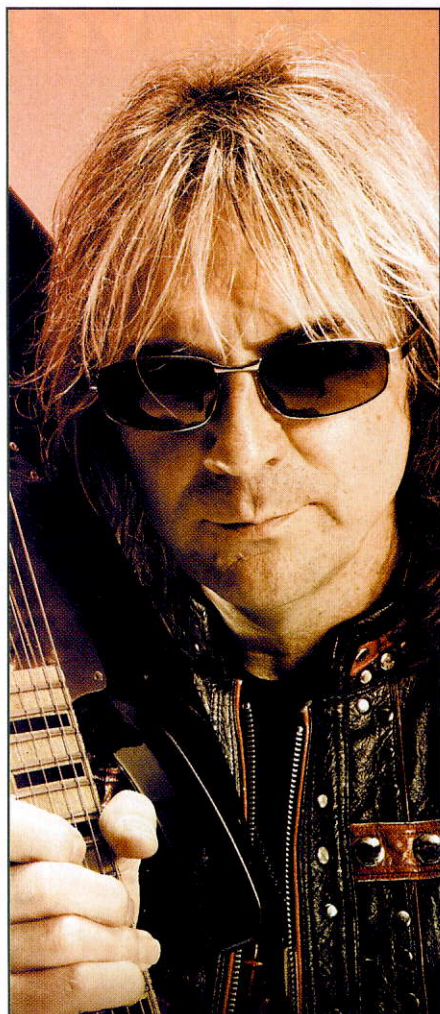
COOLEST RIFF "Johnny B. Goode"—*Gold*

CHUCK BERRY IS PROBABLY the only man alive who could kick Keith Richards' ass, and not only would Keef let him get away with it, he'd thank Chuck afterwards. That's because Keef knows that without Chuck there would have been no Rolling Stones, let alone the Beatles or Beach Boys.

Chuck Berry is the true founding forefather of rock and roll. His guitar playing in the

mid Fifties defined the true personality and vocabulary of rock and roll guitar so comprehensively and conclusively that it's impossible to find any rock player who doesn't still steal his licks, riffs and tricks today. In fact, Berry doesn't even tour with his own band; instead, he hires local musicians to back him up, because almost everyone all over the world knows how to play his songs.

Berry is also an energetic performer who invented perhaps the ultimate rock and roll stage move: the duck walk. Surprisingly, Chuck still performs this signature move when he plays onstage, even though he's now 83 years old.



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THE 100 COOLEST GUITARISTS



LOU REED

BORN March 2, 1942

BANDS The Velvet Underground, solo
ICONIC GUITARS Gretsch Country Gentleman (Velvets), Schechter, Klein, Sadowsky and other customs

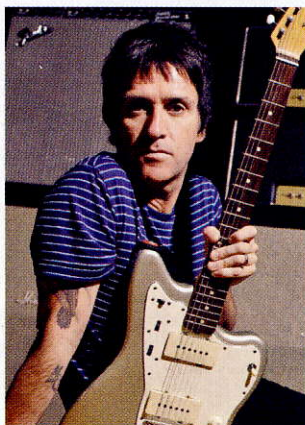
COOLEST RIFF "Sweet Jane"—*Loaded* (The Velvet Underground)

THE DARK UNDERBELLY is Lou Reed's comfort zone. Despair and degradation are his muses. Emerging in the mid Sixties at the helm of the Velvet Underground, he offered up a gritty black-and-white alternative to the rainbow-colored psychedelia of the

prevailing rock culture. He brought us along, albeit reluctantly, to meet junkies and hustlers, S&M bondage goddesses and suicidal transvestites. He was one of the first rock guitarists to embrace chaos truly and wholeheartedly.

But the avant-garde din of Velvet Underground rave-ups seemed a genteel curtain raiser compared with the full-bore cacophony of Lou's 1975 solo opus *Metal Machine Music*. The noise-guitar side of Lou's legacy set the stage for cutting-edge genres like industrial, art damage, dream pop, grunge and present-day noise exponents, like Wolf Eyes and Yellow Swans. But Lou's edgy lyrical stance and image spawned something even more fundamental to deviant aesthetics: punk rock. It is with considerable justice that he graced the first cover of *Punk* magazine in 1976 and was subsequently dubbed the Godfather of Punk. Lou embodied a new kind of rebel hero, an amalgam of two distinctly different but equally vilified social pariahs: the disaffected intellectual and the scumbag street hustler. In recent years, he's added a third persona: the grumpy old man.

Still, there can be no underestimating Lou's immense contribution to rock or the fierceness of his commitment to obtaining guitar tones and lyrical images that cut like a knife and leave a permanent scar.



JOHNNY MARR

BORN October 31, 1963

BANDS The Smiths, Electronic, the Pretenders, The The, Johnny Marr and the Healers, Modest Mouse, the Cribbs

ICONIC GUITAR Rickenbacker 330

COOLEST RIFF "What Difference Does It Make?"—*The Smiths*

JOHNNY MARR IS A CHIEF architect of the post-modern rock-guitar aesthetic.

As the guitarist for seminal Eighties poetic pop stars the Smiths, he created a tonal palette and crisp stylistic approach that still forms the roadmap for much modern rock

guitar playing. It was Marr who created the orchestral guitar soundscapes that enhanced the moody drama of Smiths singer Morrissey's introspective lyrics and ironically detached vocals. From the low-string riff for "What Difference Does It Make?" to the deep tremolo textures and swooning string bends of "How Soon Is Now," Marr always seemed to have the notes and the tone to suit the moment perfectly.

Marr's work has been profoundly influential to guitarists of the Nineties and beyond. Noel Gallagher of Oasis dubbed Marr "a fucking wizard," and Radiohead guitarist Ed O'Brien has cited Marr as the reason he picked up a guitar. In essence, Marr is a classicist, drawing much of his approach from the guitar sounds of the Sixties British Invasion, yet deftly adapting those influences to rock and roll modernity. He embodies the stylish sideman identity forged by guitar greats like George Harrison and Keith Richards: a neatly trimmed pudding-basin haircut, and a stage presence that never upstages the frontman. Yet, he is intriguing in his own right.

Marr's post-Smiths career has been stellar. He's worked with everyone from New Order's Bernard Sumner (in *Electronic*) to Oasis to John Frusciante, and has been quite active recently with both Modest Mouse and the Cribbs. He has an uncanny knack for being around whenever cool music is happening.



RITCHIE BLACKMORE

BORN April 14, 1945
BANDS Deep Purple, Rainbow, Blackmore's Night
ICONIC GUITAR Fender Stratocaster with scalloped neck
COOLEST RIFF "Smoke on the Water"—*Machine Head* (Deep Purple)

THE ORIGINAL dark knight of metal guitar, Ritchie Blackmore boasts a surname that evokes Medieval England and a pedigree that goes back to the beginning of classic rock. Early studies in classical guitar left him with an astounding legato technique that laid the groundwork for the neoclassical and shred movements several decades later. In the early Sixties, Blackmore did sessions with legendary British producer Joe Meek and apprenticed with U.K. session ace (and Jimmy Page mentor) Big Jim Sullivan. Blackmore founded Deep Purple in the late Sixties and led the group through various incarnations. He also spearheaded metal icons Rainbow with the late Ronnie James Dio and has more recently played a role in Blackmore's Night with his wife Candice Night. The history of metal wends ever onward, but, much like Me-phistopheles, Ritchie Blackmore has a way of always turning up.



JOE PERRY

BORN September 10, 1950
BANDS Aerosmith, Joe Perry Project
ICONIC GUITAR Gibson Les Paul
COOLEST RIFF "Walk This Way"—*Toys in the Attic* (Aerosmith)

JOE PERRY IS the American distillation of the good-old Keith Richards/Jimmy Page recipe for sideman/lead guitarist cool. He's got the look and the licks, and he's maintained both over the course of three or four decades—despite all odds. Jagger and Richards are the Glimmer Twins, but Perry and Aerosmith singer Steven Tyler went down in history as the Toxic Twins. They took the Sixties formula of sex, drugs and rock and roll to new heights in the decadent Seventies.

Yet they also cranked out a steady stream of hard rock gems throughout a career that has known more ups and downs than a roller coaster. What's perhaps most amazing about Tyler and Perry's partnership is that Perry is the *sensible* one. He averages only about one meltdown to Tyler's every three and keeps the Aerosmith juggernaut anchored with endless heavy guitar hooks. He's even marketed his own brand of hot sauce. How cool is that?

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★ BY NICK BOWCOTT

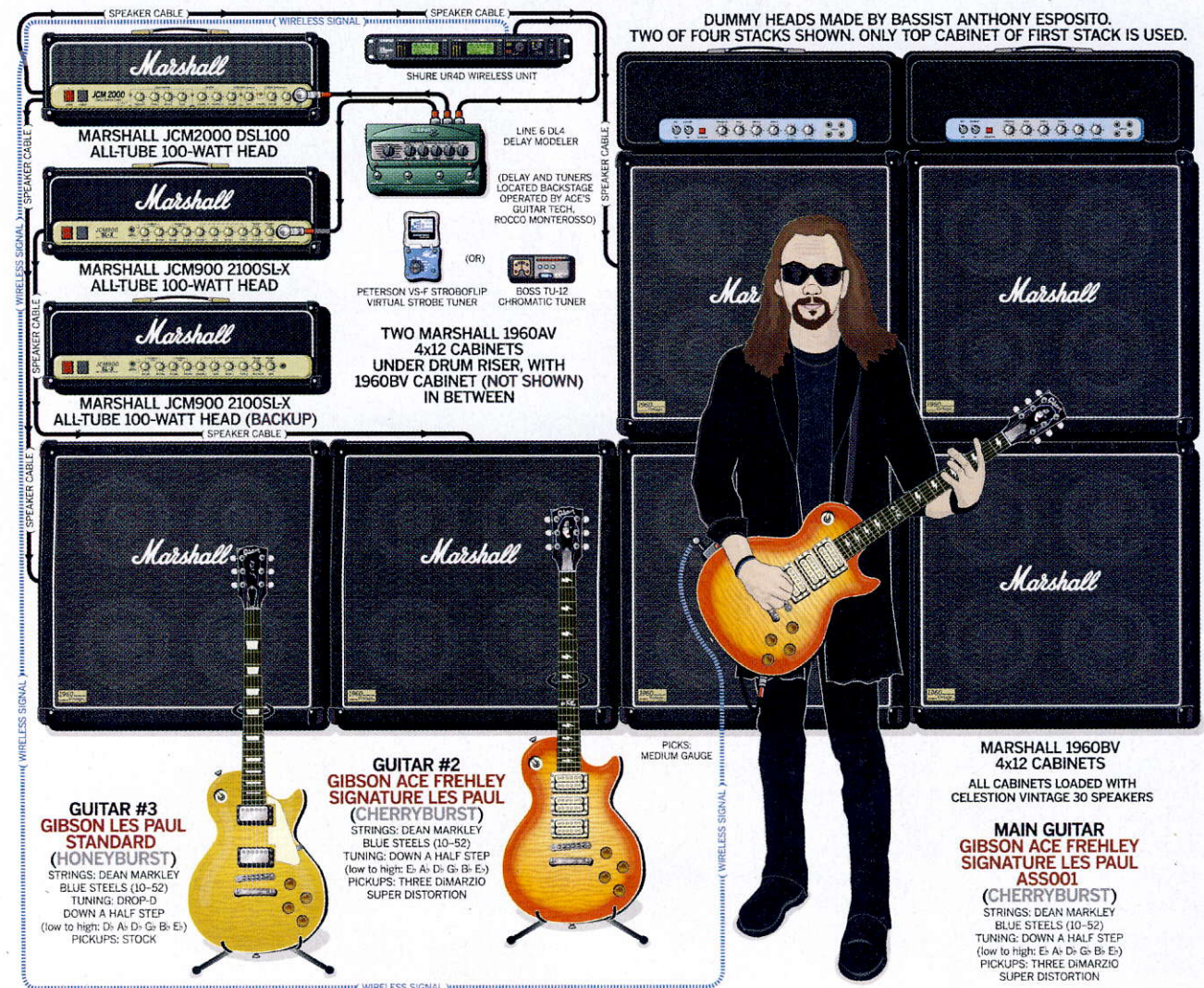
DESIGN PHILOSOPHY With his smoking Les Paul, Marshall amps and Space Ace persona, original Kiss lead guitarist Ace Frehley helped define the sights and sounds of Seventies rock and roll. Since departing the band to pursue his solo career, Frehley has maintained a similarly simple setup (sans face paint). The only effect pedal the guitarist currently employs is a Line 6 DL4 multieffect delay, which he primarily uses as a splitter to feed his Les Paul signal into his Marshall JCM2000

DSL100 and JCM900 2100SL-X heads.

CONTROL ISSUES "I don't like using pedals because I always end up tripping over the damned things onstage," Frehley says. "Plus, the less stuff in your signal chain, the better you sound, and there's also less stuff that can go wrong." To further simplify things, Ace's Line 6 delay resides offstage for his tech, Rocco Monterosso, to control. Also, despite the fact that both his Marshall heads offer channel switching, Ace doesn't exercise this option. "It's too much work for me," he says. "I just plug in and play."

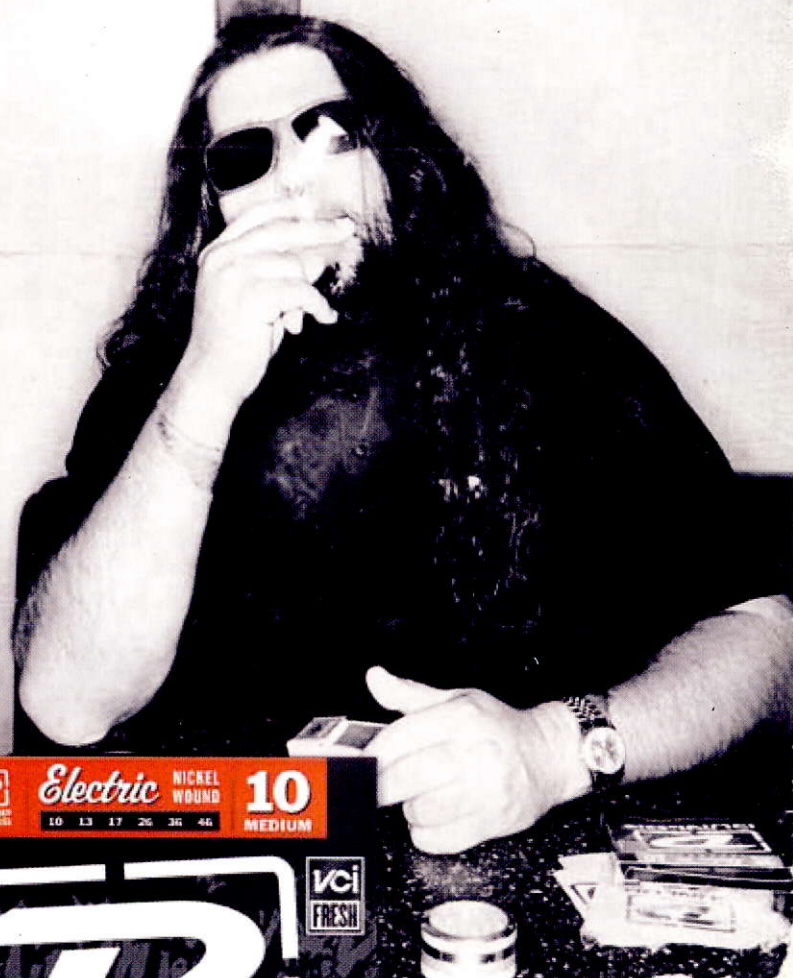
FAVORITE PIECE OF GEAR "My Les Pauls and my Marshalls. A Les Paul through a Marshall is a no-brainer. A lot of my guitar heroes, like Page, Beck and Clapton, used that setup and it's easy to hear why. You don't have to work that hard to get a good, ballsy rock and roll sound, especially if the heads are tweaked with matching tubes and you heat up the bias a little." **SECRET WEAPON** "It's my playing style and my fingers, because ultimately that's where everything stems from. I'm not a schooled musician, so it's all in my technique." □

Thanks to Ace's guitar tech, Rocco Monterosso.



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